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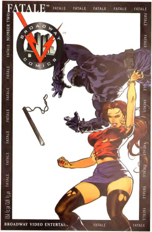
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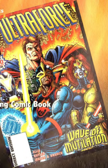
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Colored by EJ

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For advertising inquiries, contact John McGonigle at (410) 560-5806, ext. 252.

Happy New Year

To say a lot has happened in the comic industry this year would be an understatement. Between changes in the method of distribution to the addition (and subtraction) of new comic publishers, it seems our industry is changing faster than we could ever have anticipated. Is it a change for the positive? I don't know, and I don't think anyone else out there does either (with the exception of Destiny of the Endless, but he's not available for comment).

The only thing anyone does know for sure is that our industry is evolving. It's evolving into something much more than comics. It's evolving into a marketing monster, shoving product down our throats that we, the comic fans, are discovering we don't really need. And just like meatloaf every Wednesday, fans have begun to dread their weekly alotment. When will the industry offer a solution? I have no clue, but at some point the readers will need an answer.

The answer will probably arrive when the publishers agree that *comic stories* are a valuable component to comic books. Once they realize this, we'll probably see an end to all of these "quick fix every other issue" gimmick covers that have plagued our hobby this year. Eventually, comic publishers may also realize the importance of *the retailers* in the comic chain, choosing to work **with** retailers as opposed to making a quick buck off them. When this happens, we might see retailers actually become excited about the hobby again and try to cultivate new readers, as opposed to driving up prices on every little gimmick the publishers throw at them (see a pattern?).

LETTER FROM THE EDITOR

Then maybe the press (**FAN** included) will stop looking for every bad thing that's happening and start concentrating on the positives of the hobby, of which there could be so many.

You're probably asking yourself "Why is he going off on everyone like this?" I could say because this is the editor's page, I can, but that wouldn't be true. The truth is I have lived this hobby most of my life; I love this hobby and I want to see it grow. So don't get me wrong. I'm definitely pro-industry, I just believe we have a lot of thinking to do in the coming year.

All of us have an important role in this industry, in this hobby. And I'm well aware of the prime importance of you, the reader. The name of this magazin isn't **FAN** for nothing.

Mike

TEKNO'S FIRST CROSSOVER!
NEIL GAIMAN'S
Lady JUSTICE
I BOTS
TEKNO·COMIX
IN I BOTS #7

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Dear **FAN:**

I was reading **Hero Illustrated** when I heard that they were ceasing publication and going completely online. This gave me the money to buy a new magazine. I am a big WildStorm fan, so I chose your magazine because of the exclusive serials.

I'm very amazed at what you have accomplished. Peter David, Neil Gaiman, and Frank Miller are undoubtably the three greatest writers in the industry, and they all write columns for **Overstreet's FAN**. Neil Gaiman tells us a story. Peter David tells us how hard collecting comics used to be and how naive he was. Frank Miller gives us his opinion on various issues in the comics industry.

I have read Peter David's opinion in **Comic Buyer's Guide**. I rarely agree with him.

Ever since I read that speech he gave at the Diamond retail conference, I have agreed with Frank Miller. One issue I would like to see him tackle is "Do artists need writers?" Rob Liefeld and Eric Larson have said that anyone who can draw can write, yet they are two of the worst writers in the industry. If Frank Miller said anyone who can draw can write, people would listen.

Ryan (last name not given)

via Internet

*Sometimes, Ryan, we're also amazed at what we've achieved thus far, but you won't find us just sitting around thinking about it. Instead we're working on adding even more to the magazine. For instance, McFarlane Toys' Beau Smith will be joining our list of columnists in **FAN** #11. And we're not done yet!*

Dear **FAN**,

I loved your magazine since the first time I read it. Many people

try to compare you with **Wizard**. I don't think that's fair. Both **FAN** and

Wizard have their own unique styles.

To the staff of **FAN**, keep up the good work. You can do better on

the lay-out. Try to be not too boring. I wish you luck.

Mahdesi Iskandar

Jakarta, Indonesia

via Internet

We certainly try not to be boring, Mahdesi, and we trust you'll let us know what you think.

Dear **Overstreet's FAN** editor,

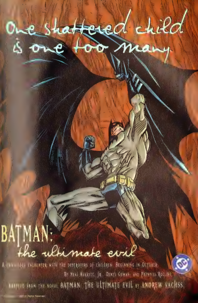
I have thoroughly enjoyed you magazine/price guide. I understand that most publishers see the magazine portion as most important, and the price guide is often regarded as an extra bonus. I believe this is an erroneous assumption by the publishers. Most collectors are driven for the love of their collection and its monetary worth. I see in your guide books that have gone up in value. This would be an easy assessment to make, due to the demand at a given time. I see in hundreds of books how prices have remained essentially the same for months to years. I also see those mysterious books highlighted in BLUE, which designate a decrease in demand as well as in price. It is about this latter occurrence that I wish for more information. Many of these books may no longer be on the hot list or aren't selling like hot cakes, but the are still very hard to come by. Some of these book prices have dropped dramatically in the guide, but shop owners still hold on to the higher prices because they know the books are hard to find. I understand you gather and collect data for the guid prices from many sources. If one of your sources sell a certain book for a low price, though, do you believ it reflects the average price of the book across America? How many of your sources must sell the book at a reduced price before it is reflected in your guide? I believe many of your readers would like an issue solely dealing with the price guide's gathering of data and compiling of prices. If you could tell us where to find the shops that are selling many of these books anywhere near the average prices you report, I think it would be a good thing for your reac ers as well as the retailers. I believe you might like to teach the collectors of America how to find the boo that once sold for $100 now being sold for $25-35. N one wishes to believe the prices in the guide are being manipulated to show low prices and have dea ers buy them at an artificially lower price, only to sel them at a future date for a higher price. I know it is often said that "comics are for reading and shouldn't be meant for investment". Considering the care and time invested in collecting comics, it is obvious they hold a value much more then, let's say a **Guns & Ammo** magazine collection. I have yet to see any magazine that was deacidified, bagged in mylar wit an acid free backboard, and put in an acid free box b people who read them, other then comic collectors. My point being, we collectors of comics take our hobby seriously and would like some accountability in the way the book prices are being changed. Are the prices in the guides reflecting the true market, o are they reflecting certain individuals' ability to manipulate the market? I know it is a touchy subjec when someone questions an authority on their expertise; the truth is that all we want is an explanation more detailed than what is listed in your guide.

Thank you.

Dr. Adam M. Vigil, D.C.

Chino, CA

*First rule: it's a Guide. Nothing is ever written in stone. Prices go up, prices go down. Our prices are figured on monthly basis, based on an average from all of our ad sors. The current trends (books like **Lady Death, Razor Shi, Cry for Dawn**, etc.) are "hot," therefore demand goes up, and so does the price. Books that used to expe rience high demand and high price (**Punisher, Ghost Rider**, any Valiant book) are no longer "sitting pretty." That doesn't necessarily mean that they are any easier to find, but it does mean that they're currently not wor as much as when they were "hot."" The demand simply isn't there. So then the price on this stuff comes back down to earth and becomes a little more realistic.*



One shattered child
is one too many
BATMAN:
the ultimate evil

A [illegible] encounter with the destroyers of children. Beginning in October.

By Neal Barrett, Jr., Denys Cowan, and Prentiss Rollins

Adapted from the novel BATMAN: THE ULTIMATE EVIL by ANDREW VACHSS.

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Dear **FAN**:
The Cold War is over! The Berlin wall fell in the last five years, and...now the long anticipated Marvel vs. DC crossover is finally happening. As a comics afidonado, I might just be able to answer some of those nagging questions about which universe rules. Hopefully, this collaboration will not be an end, but a beginning. A couple of items come to mind after thinking about the big picture.

- Voting on outcomes. Democracy is great, but...voting on preselected bouts could lead to "popularity contest" votes. For example, does Y have greater fan appeal than Z, but a more limited character? To that end, would we as consumers be better served by voting to choose participants other than outcomes?

-"Popularity" votes. The promotional material profiles some of the combatants in thumbnail sketches of abilities and weapons. However, as with any decisions, we, the consumers, need information. A crossover of this magnitude requires no demands. DC and Marvel revise and publish Who's Who and the Official Handbook of the Marvel Universe respectively. There is a segment of fans who want to know about characters and how they stack up against others in their publisher's universe.

-Finally, here is a list of matchups I would love to see:

Batman vs. Dare Devil (written and drawn by Frank Miller and/or David Mazzuchelli)
Silver Surfer vs. Captain Atom
Lobo vs. Destroyer
Elektra vs. Lady Shiva
Hardware vs. Iron Man (Whose armor is better?)
Steel vs. War Machine
Wonder Woman vs. She Hulk (written and drawn by John Byrne)
Spiderman vs. Thor
The Demon vs. Ghost Rider
Galactus vs. The Spectre

Who knows? This spirit of cooperation may extend itself in ways which we can't even dream. Ultimately, that means greater choice and input for us. Me? I'll take the winners and the points.

Kory May
Silver Spring, MD

As you said, Kory, who knows?

Dear **FAN**:
I remember reading the early solicitations for a new comic info magazine from Overstreet, and thinking, "Finally! A monthly with all the pizzazz and detail of the annual price guide I love so much! No more over-hyped, over-priced, teeny-bopping comics guide. Just good 'ol comic news and notes, plus the best price guide in the world. Man, I can't wait!" I passed the word to all my comic-collecting friends and immediately put **FAN** on my subscription list at my favorite comic book store. Issue #1 arrives, and I'm in heaven.

For five months I enjoy, yeah, devour every issue of **FAN**, my favorite price guide, the only one I use. And then it happens: issue #6 comes polybagged, special promo card, mini comic, the works. My hands shake. My heart sinks. I throw back my head and scream. Why? Why? Why? This Ain't **Wizard!** This Ain't **Hero!** What Is It? Oh, My Goodness! It Can't Be— It's **FAN**! Arrrgh!

I actually thought I had picked up **Wizard** by mistake. In fact, I looked three times to make sure I indeed had purchased **FAN**. I realize there is a marketing factor to any successful business venture, but I thought the folks at **FAN** were above it, didn't need it, wouldn't stoop to it. There are even plans for the ever-popular, sure-to-be-higher-priced #1/2 issue offer! I'm crushed.

There were so many things I loved about **FAN**. Things that elevated it above all other comic price guides. It was unique, special, one-of-a-kind. Now it's just like all the rest. What a shame.

Gary Francisco
Kingsport, TN

*Are we "stooping" to respond to our reader surveys (one of the items in that awful polybag) and convention feedback? Did the polybag somehow skew the price guide out of whack? In what way did the content of the magazine change in **FAN** #6 due to the polybag? If you don't like the stuff in the polybag, we have a simple solution: throw it away, or, better yet, give it to another fan who might like it. We'd like to know what other readers think. Let us know.*

FAN,

Hello. I collect **Spawn** and **Gen13** comics and related items. Today I am asking for more on the info you gave in **FAN** #6, page 209, under **Valeria The She Bat**. The part that reads "(see **Comics Debut** #1, June 93 for **Valeria/Spawn** X-over, 5 pages)". I've been to at least a dozen comic stores in the Jaysonville area, and two in Georgia. All say they have never seen or know about the 5 page comic. But they all know that there was to be a X-over that didn't happen. My questions are: Where did the info from the 5 page comic come from? Is **Comics Debut** the name of the comic or does it mean the debut of Valeria She Bat? Is the 5 page an insert to a comic book or a book all to itsel Is there any other way to get a hold of this book besides my local comic store? Please help me. I need this for my collection.
Thank you
Dana Lynch
Mayport, FL

*Our Scott Braden led a crack team of Researc Editors and Swiss mercenaries to find out the dirt on this one, Dana, and here you are: **Comics Debut** #1 was a magazine that came out in 1993. It sampled upcoming stories and provided small articles about what was coming up in the industry. Though the Valeria/Spawn crossover was called off, this magazine contained a five page story that previewed the crossover that would have been. Our advice to you is find a store with an extensive stock of back issues and start digging.*

Dear Overstreet's **FAN**,
I am happy to say you've won the war! For many months now, I couldn't decide what magazine to buy on a monthly basis **Wizard**, **FAN**, or **Hero**? Well since **Hero** is gone & **Wizard** increased the cover price (a lot), I've decided to go with **FAN**. My bigges reason for choosing **FAN** was your coverag of independent companies **Wizard** just won't cover. My favorite section in **FAN** is th The Indy Press Profile (It kicks butt); I hope you'll bring it back on regular basis. Your section on Company News is very good (although it hasn't gave me info on Boneyard or Bishop Press, 2 of my favorite companies) and in depth. The articles in **FA** are fantastic, but in the future I would only hope to see articles on: Boneyard Press, Bishop Press, Trent Kaniuga, CFD Productions, High Impact Studios, James O'Barr, Kevin Hill, Everette Hartsoe, Verotik, Broadway Comics, Glenn Danzig & Caliber Comics. These are my favorites and get ver little comics press, so any coverage is greatl appreciated. I think you should do an articl

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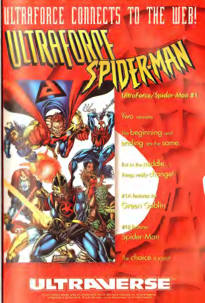

ULTRAFORCE CONNECTS TO THE WEB!

UltraForce/Spider-Man #1

Two versions.

The **beginning** and **ending** are the same.

But in the **middle**, things really **change!**

#1A features the **Green Goblin**

#1B features **Spider-Man**

The **choice** is yours!

ULTRAVERSE

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on how people shy away from "mature readers" titles because they fear an F-shot or nudity. Most of my favorite comics are "mature reader," and I feel they don't get the same attention Image, Marvel or DC get, and they deserve it a lot more.

My biggest complaint about **FAN** is that some of your sections really bite, like the Star Wars pages, the High End Report, Mega Byte Me, & Toys. These columns take up space which could be used to expand on good ideas or introduce new ones. Expand the sections for Indy Press Profile, FAN Faves, FAN Mail (This section need to be expanded the most), the Facts Up Front & names in the news.

Of the 4 columns, Peter David's is my favorite. Next in line are Frank Miller, Jeff Marriotte, and Neil Gaiman.

Your covers are so-so, and out of anything, this where **Wizard** has **FAN** bare. Your best cover was the Liefeld/Platt, your worst was the Star Wars cover to #5 & the Perez Tekno cover.

Your mag beats the rest. Keep it that way.

Sincerely

James Wright

Paris, Ont, Canada

*Indy Press Profile is an on-going feature, James, and, as you can (or will) see, this issue has two of them. **FAN** #7 contained about as much Indy coverage as anyone's ever put in a major comics magazine, and that wasn't a one-time-only deal. High Impact Studios was one of our last Indy Press Profiles in **Overstreet's Comic Book Monthly** before we started **FAN**. We're glad you like the much-imitated Company News, but other readers like some of the sections you don't (toys, for instance, got an amazing amount of positive feedback in our recent survey). No magazine is going to have something for everyone, but we're trying to cover our hobbies as well as possible.*

Dear Sirs,

Firstly, I would like to say how much I enjoy reading your excellent magazine. As you can see from my address, I am writing from across the Atlantic in England, where it is sometimes difficult to obtain various comic books from the U.S.A.

I have been collecting American comic books on and off for 35 years. I started with westerns and funnies, progressed to DC with Superman and Batman, and eventually progressed to Marvel. I have now turned my attention to Image, Valiant (Acclaim), and Ultraverse.

I read many magazines like yours and they all have very good articles and competitions, and the Price guides are good, although the prices usually do not actually mean a lot over here.

The thing I find most disappointing is the inaccuracy in the listings in the Price guides. They, and this applies to all the magazines, do not list all the Specials or Variant covers, and I find they sometimes list comics that have not even been published.

All Completists, all over the world, need an accurate and up to date list of all comics published.

I use the Price Guide not as a guide to the value of my collection, but as a listing of the different comic books available. I suggest this is true for many collectors.

When I see a comic listed that I do not possess, I immediately check with my local shops, then further afield, and eventually to shops in the in the U.S.A. If the listing is inaccurate I am sent on a wild goose chase and sometimes left with egg on my face when the comic does not exist.

Should the listing not list a particular comic, regardless of the price, we completists eventually find our collections are not complete and have to pay the earth for the comic book when, and if, we can find it.

Although I am in England we do have some very good comic shops here and I have in my collection many variant and special covers that are not in the listings. Now if I have variants not listed I am sure there are many collectors in America that have more, or would at least like to know of these variants.

Would it not be possible for a competent magazine like your selves to acquire from the various publishers a list of comics that they have issued and compile a concise listing. I note that Image is publishing a full listing of their comics in their new magazine. 'The Mighty Image'.

I appreciate that I have spent some time on this subject, but I feel there is a need for such a publication.

If this letter is published I would be pleased if anyone in the States who is of the same opinion, or just wants to exchange information, would like to contact me. Maybe we can help each other out.

Keep up the good work and I look forward to the next issue of FAN.

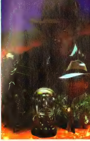
Yours faithfully,

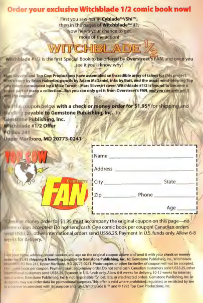
Ron Bubb

139 Beauchamp Avenue
Handsworth Wood
Birmingham B20 1DT
England

*At **FAN** we work night and day to make sure that our listings are as accurate as possible. We are however only human, and the frailties of being such sometimes show through. There are a whole lot of comics that come out week to week, and in this current craze of "Variant Everything," some things slip through the cracks. And like the basic human condition, we are always trying to improve upon ourselves.*

Fan Art contributed by Matt Busch, Pasadena, CA





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First you saw her in **Cyblade™/Shi™**,
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more of the action!

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Marc Silvestri and Top Cow Productions have assembled an incredible array of talent for this project. With a story by Brian Haberlin, pencils by Adam McDaniel, inks by Batt, and the usual mind-blowing Top Cow colors,surrounded by a Mike Turner - Marc Silvestri cover, Witchblade #1/2 is bound to become a prized part of many a collection...But you can only get it from Overstreet's FAN, *and you can only get it with this coupon!*

Mail the coupon below **with a check or money order for $1.95*** for shipping and handling **payable to Gemstone Publishing, Inc.** to:

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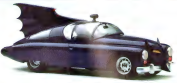
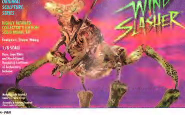
THE FACTS
UP FRONT



Horizon's Wind Slasher and classic Batmobile

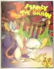
Just in time for Christmas, Horizon has released its anticipated line of 1/8 scale Solid Model kits from DC's **Batman**. Out now should be Robin, Bane, and The Riddler. Horizon is apparently saving the best for ast, as the Dark Knight and his main squeeze, Catwoman, are both due out later, in January. You can, however, pick up one of Horizon's 1/24 scale **Batmobile of 1950**. With the craze surrounding Golden Age stuff of late, this could be hot.

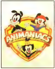
Steve Wang's **Wind Slasher** is also currently available. This is the rather nasty looking lead figure in Horizon's new Original Sculptor Series. It looks sort of like something **Alien** might have gone up against lately.

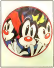

HORIZON
ORIGINAL SCULPTURE SERIES
HIGHLY DETAILED COLLECTOR'S EDITION SOLID MODEL KIT
Sculptor: Steve Wang
1/8 SCALE
Base, Logo Plate and Hand-Signed Numbered Certificate of Authenticity Included
Steve Wang's
WIND SLASHER
Modeling Skills Helpful if Under 13 Years of Age
Assembly & Painting Required

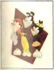
Animaniacs Prints

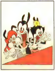
[illegible] Entertainment has, in cooperation with Warner Bros., [illegible] framed 8"x 10" images from the popular **Animaniacs** cartoon. There are six different prints, two of which feature the would-be rulers of the world, Pinky and the Brain, while the other four picture Yako, Wakko, and Dot. These should be availble at nationwide, mass market outlets (such as one of the couple Marts) or specialty stores.

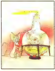


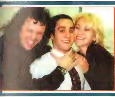












CHAOS!
Wreaks Havoc at Gemstone!

*Well, not really, but Chaos! Comics' Brian and Francisca Pulido, seen here paying their respects to **FAN**'s Brady Darvin, stopped by our offices this month to meet, greet and talk with us about their upcoming projects this year. From really cool cards to even cooler comics, CHAOS! promises that 1996 will not disappoint.*

God loves Spawn

In Hartford, Connecticut recently, the Rev. Christopher Rose released his (apparently annual) "Top-10 Warped Toy List," featuring toys he deems capable of sending your children straight to hell. The Reverend, an apparent raging fanboy of Todd McFarlane, ranked the **Angela, Cosmic Angela,** and **Mother-One** action figures as tied for first place on his list of spiritual trauma.

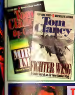
Clancy Teams Up with BIG Entertainment

Tom Clancy, the best-selling novelist and non-fiction writer, has formed a partnership with BIG Entertainment, Inc., the parent company of Tekno•Comix. The new firm, NetCo Partners, has **Tom Clancy's NetForce** lined up as its first project. The property is being developed for "a wide variety of entertainment formats." These formats are said to include comics, books, video games, television, and other mediums.

Set in the year 2025, **Tom Clancy's NetForce** features a new branch of the F.B.I., comprised mainly of teenaged to young adult hackers, called NetForce. The group investigates all sorts of criminal and terrorist activities that occur on-line.

"NetForce combines my love of science fiction, my fascination with computers, and my long-standing interest in the F.B.I.," Clancy said in a press release.

NetForce was co-created with another best-selling author, Steve Pieczenik, with whom Clancy created **Tom Clancy's Op-Center**, a property that has spawned two novels and a four-hour television mini-series.



Beau Smith Departs Image for McFarlane Productions

Joins the Growing List of FAN Columnists

Beau Smith, former head of the "vast Image Sales Ranch," has departed his position at Image Comics to join Todd McFarlane Productions, where he has been appointed Executive Director of Promotions and Public Relations. Instead of handling information for Image as a whole, Smith will deal in all things Todd, including comics, the McFarlane Toys line, and licensing and entertainment.

Smith, who writes **Parts Unknown** for Knight Press, **Guy Gardner: Warrior** for DC, and **Berserkers** for Image's Extreme Studios, wrote the recent **Angela** special for McFarlane. He also has contributed to the McFarlane Toys line.

"I've been imposing my will on others in the comic book business for ten years now," he said. "It's gonna be real nice showin' new people around in the entertainment business."

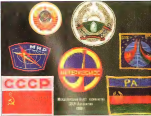
In addition to his duties with McFarlane, Smith is tossing his Penn State hat in the ring as a columnist in this magazine, beginning with **FAN** #11. Smith says, "I look at this as a great opportunity to not only keep my iron fist in comics, but to also branch out my marketing and promotional evil to a far wider base."

Tarantino Bites!

Quentin Tarantino's next movie, a vampire flick called From Dusk Till Dawn, will be made into a 48-page graphic novel by BIG Entertainment, an affiliate of Tekno•Comix. Set in a Mexican striptease bar, the film, according to the oh-so-trendy director, is "going out of [its] way to offend sensibilities." Can't wait to see ***those*** *action figures....*

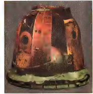
You can buy *what?*

The hottest new collectibles on the market are Russian space equipment and space suits. That's right, kids, you too can be the first on your block to own an authentic piece of communist space exploration history. Especially hot are compression trousers (as seen on many **FAN** writers) and fishing tackle (we're not making this up) carried aboard Soyuz 22. **FAN** is currently considering a plan to reuse old space capsules as offices for our writers.



This portion of a set of patches (31 patches in all) commemorating several joint missions flown by the former Soviet Union and o
countries including Afghanistan (pictured on left side), Japan, and the United Kingdom. They could be yours for as low as $600.

photos courtesy Sotheby's



The variety of objects for sale at the Sotheby's auction even included several actual space capsules flown by the Soviets. This *Soyuz TM-10* was flown in space from August through December 1990. During that time, it was docked at the Russian *Mir* space station. To date, there has never been a sale of a manned spacecraft to a private concern. And, hey, this baby's a steal. Slightly used, it only has about a million miles on it and it's only five years old. It could be yours for only $3,000,000 to $5,000,000, taxes and tags included.

HIS SACRED GROUND IS THEIR HUNTING GROUND.

LEE 95
WEEKS

EDGAR RICE BURROUGHS'
TARZAN
VERSUS
PREDATOR
AT THE EARTH'S CORE

by
WALTER SIMONSON
and
LEE WEEKS

DARK HORSE COMICS

FEEL THE HEAT IN THIS FOUR-ISSUE MINISERIES.

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COMPANY NEWS

This month's Company News was put to vote on the Senate floor by the not-so honorable Sen. Brent Ray (A), who also voted to shut down the government permanently, the somewhat honorable Sen. Joseph P. Rybandt (L), who was overheard asking the question "Bosnia, what's a Bosnia?," and falsely honorable Sen. Jimm Stone (F), who sat in a corner filibustering to himself.

AA2 ENTERTAINMENT

This young company will debut a new comic in February called **Agony Acres**. Issue #1 (of a 4 issue limited series) will feature guest pin-ups and short stories by Norm Breyfogle, Buzz, Len Strazewski, and Scott Beaderstadt and Paul Fickle. Issue #2 will have a cover inked by George Perez.

ABIOGENESIS PRESS

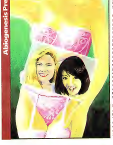
If you haven't checked out this surreal soap opera about a quaint but mysterious English village, now's your chance with **Strangehaven** #4 in March. Janey gets some help with the seduction of Alex, and Meg takes Chippy on a flight of fancy. If you wait much longer, you might never be able to get into the story. And trust us, you really wouldn't want that to happen.

ABSTRACT STUDIOS

The first eight issues of the ongoing **Strangers in Paradise** series will be collected into a trade paperback. If you're one of those still missing the boat on this series, the boat just came back for you. Don't miss it again!

AC COMICS

In February, get a dose of days gone by with **Golden-Age Greats** **Mystery Men** #1. The Black Terror swings into action against a scantily-clad beauty (is there any other way for a comic beauty to dress?) The Phantom Lady returns in her own story. This issue also contains a murder mystery featuring *Mr. Scarlett*. And finally, thrill to the adventures of The Avenger, as he makes the world safe for democracy while cutting a path through Commie killers bent on world domination (those nasty reds).



ACTION PLANET

Action Planet Comics will be the first title to ship from this company that was created in 1995 by Mike Manly. It's a bla and white anthology publish on a quarterly schedule. On sale in April, the first issue wi contain stories and characte created by Phil Hester (Nails) Ande Parks (Uncle Sam and Dog), Aaron McMellan (Chronicles of Carl the Being John Heebink (Wrathbone a Bitchula), and Mike Manley (Monsterman).

AMAZE INK

In March, the Goths find Knu and Anne in a local tavern a a chase follows in **Replacement God** #4. • Mar is the Month of the Tiger in **Skeleton Key** #9. Tasmin, Kitsune, and the Super-Deformed Chinese Circus Troupe are hot on the trail o the key thief when they get side-tracked by Tasmin's infe ed finger.

ANTARCTIC PRESS

In April comes an all-new manga series by Masayuki Fujhara, **Masked Warrior X** • In May, **Warrior Nun/Razo** is due to hit the stands. This special two-issue cross-over (presented by both Antarct Press and London Night Studios) will be in full-color.

ARCHIE

Just when you thought it w safe to go back outside, the back. Street Sharks are retur ing in February in their own ongoing series. • Archie hits beach in **Archie's Spring Br Special** in March, and that means BETTY & VERONICA BATHING SUITS.! When Mr. Weatherbee and Ms. Grund chaperone those wacky tee to Florida for Spring Break, just know hijinks, like a tan- will be quick to appear. • W needs the Lone Ranger? Zo Forget about it. The only masked crusader you'll ever need appears in **Hanna-Barbera All Stars** #5. IT'S TH RETURN OF EL-KABONG!

BESS CUTLER GALLE

A new limited-edition print R. Crumb is currently availa The image, originally used the cover of **Arcade: The Comic Review** #3, comes signed and numbered (onl 200 available).

BIG ENTERTAINMENT/ TEKNO-COMIX

Here's a quick look at what Big/Tekno has in store for the first part of 1996. February: The Official Adaptation of From Dusk Till Dawn. I-Bots Crossover #1, featuring Lady Justice, will be the first ever Tekno cross-over to take place. It happens in [illegible] community when Lady Justice chooses Kristine as her first avatar. Mike Danger gets a new case in **Mickey Spillane's Mike Danger** #10. In this prison-future society, where are the children? (remember, your utopia is someone else's dystopia.) • March: **Tekno-Comix Crossover Limited Series** in which every title shipping this month will contain a 4-page chapter in the story. **Phage** #1 will begin an all-new 6-issue story arc telling the story of a terrorist in the Phage Building, written by Bryan Talbot and drawn by David Pugh; three different interdimensional travesties attract the notice of three different Lady Justices in **Wheel of Worlds** #1; the origin of Lady Justice will be featured in **Xander** #8; a brand spanking new one-shot showcases original sketches and character designs for the heavy hitters in the Tekno Universe in **The Tekno-Comix Handbook**—it'll put you in the know • April: the conclusion to the big crossover. **Leonard Nimoy's Primortals** #6; an all new **Xander** limited series featuring the Primortals • May: **Teknophage vs. Zeerus** 48-page one-shot.

BLACKOUT COMICS

Look for **High Voltage** to fry [illegible] later in 1996. It takes place [illegible] that's only 17 years away, folks! and tells the story of the best lawyer in town, Voltage. But in 2013, lawyers bust you out of the joint—and they don't file for motions with any judge. The bad guys are in charge and decent folk are migrating to colonies on the moon. It's social commentary mixed with comic relief.

BONGO COMICS

Bartman: The Best of the Best! collects the adventures of, well, you get it. • After Springfield is labeled as the unhealthiest place on the planet, the Presidential Fitness Program dispatches McBain to whip the town into shape in **Simpson Comics** #18.

BRAINSTORM COMICS

In March, **Vamperotica** #13 will contain the stories "Passion Pit" (a necromancer finds his dream-girl in a fresh grave), "Theatre of Cruelty" (Gothic punk vampire Night Shade returns), and "Metamorph" (a thriller starring Nancy Kilpatrick's vampires). • Featuring some of the best covers and illustrations Kirk Lindo has done, the 18-card **Luxura Set** also ships in March. •

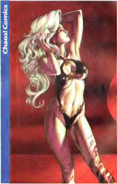
And speaking of Luxura, the **Luxura Leather Special** #1 is sure to get a rise out of fans in March.

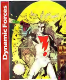
CALIBER COMICS

In February, Budd Root's greatly underrated **Cavewoman** #1 hits a cretaceous rainy season as the unfortunate town of Marshville suffers through tornadoes and storms (and that's not including restless prehistoric beasts). • In 1996, the roster of artists slated to contribute to the critically acclaimed **Negative Burn** include James Robinson, Mark Badger, Jaime Hernandez, Adam Hughes, Warren Ellis, and Kevin O'Neill. • When psychiatrist Richard Smythe is forced to watch the deaths of his wife and child, psychological turmoil follows. This turmoil leads him to become a solitary force of retribution known only as The Scythe. **The Scythe** #1 is set to swing your way in February.

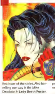
CHAOS! COMICS

In March, that all-American girl next door, Lady Death will return in an all-new mini-series called **The Odyssey** (something tells me this has very little to do with Homer's epic). The storyline takes the busty butt-kicker out of Hell and into the Unknown, where she's guided by a mysterious warrior Goddess. Most of the realms she is sent to are life threatening. Is this Goddess chick out to get her or what? Chaos! also has a bucket o' tie-ins planned. First up is the **Lady Death: The Odyssey Ashcan Preview**, due to ship two weeks before the





Dynamic Forces



first issue of the series. Also barrelling our way is the Mike Deodato Jr. **Lady Death Poster**. There will also be an edition of **Chaos Quarterly** #1 signed by Julie Bell and limited to a mere 1,000 copies (be sure to look for that certificate of authenticity bagged with each edition). Finally, it just wouldn't be a party without Evil Ernie. That's why Chaos! is offering **Evil Ernie: Revenge #1 - Commemorative Edition**. This was previously only available regionally during the 1995 Chaos! Comics Tour of Terror. Featuring green foil on the cover and signatures in green ink by Brian Pulido, Steven Hughes, and Jason Jensen, it comes with a "Barf Bag Certificate of Authenticity" and is limited to only 4,000 copies.

COCONUT COMICS

Starting in April, every issue of the bi-monthly comic **Warcat** (starting with #1) will feature a second back-up story starring the Sophistikats.

COMICO

Veteran game designers Timothy (**Dark Sun**) Brown and Lester (**Dragon Dice**) Smith have reunited to work with Comico Gaming, Inc., a division of Comico comics. Both men have, in the past, worked on the **2300 AD** role-playing game and TSR's **Spellfire** card game. The pair promise innovations for the new company.

CRUSADE ENTERTAINMENT

The Horseman, based on a character from Korean mythology, will get a one-issue try-out from Crusade. Shi will guest star. • Progress continues *slowly* on getting a Shi movie off the ground. • The 2nd edition of the **Shi** trade paperback should be in stores by the time you read this, a month earlier than announced previously.

DARK HORSE

Frank Miller's **Sin City: That Yellow Bastard**, a six-part mini-series, kicks off in February. It's a story of a cop on the very edge of retirement, with one last case he can't ignore. • Art Adams' **Monkeyman & O'Brien Special** debuts that month as well. Finally, • Another Hutt one-shot, **Star Wars: Jabba The Hutt - Betrayal**, also slimes its way into stores. • The following month **Star Wars** fans should expect a limited, signed hard cover edition of **Star Wars: Dark Empire II**. • Barry Windsor-Smith and his Windsor-Smith Studios will be producing a large format (9" x 12 1/2", 40 pages) comic called **BWS Storyteller** through Dark Horse. The series will feature his three new creator-owned series, "The Freebooters," "Young Gods," and "The Paradoxman." Each issue will also include production sketches and other never before-published BWS artwork. • Collecting the dreamlike images and groundbreaking visual storytelling techniques of Moebius, the **Arzach** trade paperback will be out in February. • Look for a Nexus/Madman crossover soon.

DC

Give the gift of love this February, give the gift of DC Comics. Look for **Hitman** #1 by Garth Ennis. For fans of the guy-that-packs-more-violence-in-an-issue-than-anyone-else-working-in-the-biz, check out the **Preacher** TPB. It'll knock your f#@$ing socks off! It collects the first seven issues and features an intro by Texan Joe R. Lansdale. Yee-Hah! Ride em cowboy! February also lauches the new story arc for the coolest, sickest, most twisted comic on two legs. "Hunters" is four issues and promises to be wilder than riding a crazed bull. Dig it! • **Hellblazer** hits the 100 mark and also gets more expensive for the honor. • Kirby's Fourth World re-explodes in the 90's with the release of **Mister Miracle** #1. • But wait ...(yell THERE'S MORE at the top of your lungs for play-at-home realism)! The long awaited new Neil

Gaiman/Chris Bachalo colla
ration will be arriving in the
month of love. **Death: Deac
and Loving It**...oh wait, that
the name of the sure-to-be
hilarious new *Mel Brooks* th
Hang on a sec; let me chec
notes. Okay, here it is, **Death
The Time of Your Life** #1 w
begin the new 4 issue mini-
series exploring the cute ar
perky Death. • Hey kids, ma
sure to beg your parents to
give you the 15 bucks to bu
The Big Book of Freaks. It's
sure to put a frown on your
face and put a sad, sad son
your heart. • And finally fro
the "sure he's dead, but the
music lives on" department
Grateful Dead lyricist Rober
Hunter and artist Tim Truma
bring hippies and all the re
Dog Moon. It's the story of
young girl's erotic journey f
*Milan to Minsk...now wait a
minute, who's been dicking
with my notes?* **Dog Moon**
really about a truck driver w
carts around the freshly kil
Wow man, that is sooo far o

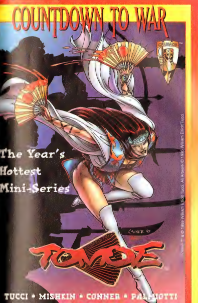
DIAMOND

This month, Applause will i
in conjunction with an
Applause Star Wars floor di
pay, a limited edition (only
500) Star Wars vinyl figure
available to retailers who u
Diamond Comic Distributo
It's a figure of **Luke Skywal
with Yoda** that's painted w
silver, pewter-like finish.

DYNAMIC FORCES

What are they? Phonecards
Where did they come from
Dynamic Forces. What purp
do they serve? We have no
earthly idea, but there's a w
slew of cool new ones reac
descend on you! **Madman**,
Black & White, **Elfquest**, a
Kabuki all stand ready to b
immortalized on the
phonecard.

Comico


COUNTDOWN TO WAR
CRUSADE
The Year's Hottest Mini-Series
CONNER '95
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FANTAGRAPHICS

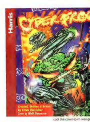
Eightball, Dan Clowes' award-winning comic, is **Orgy Bound**. **Orgy Bound** is the fourth collection of **Eightball** stories. This reprints 25 short pieces from #7-14, half of which are presented in full-color. This volume also includes a full-color foldout **Eightball** game. As an added bonus, this volume contains 5 pages on non-**Eightball** material. • Well, that's all she wrote for **Love & Rockets**. This is the comic series Alan Moore called "brilliant," Robert Crumb called "the most eloquent statement that's ever been done about growing up in (Latin American) culture," and Moebius called "C'est une merveile" (I think that means it's good). **L&R** is closing up shop after 14 years, 50 issues, and 1,500 pages. **Love & Rockets** #50, the grand finale issue, reunites all three of Los Bros Hernandez, Gilbert, Jaime, and Mario, for 64 pages of all new material. • Also saying bye-bye is the remarkable **Duplex Planet Illustrated.** Chris Ware designs the cover to the double-sized #15 farewell issue due to hit stores in March.

FANTASY FLIGHT PUBLISHING

Early this year look for two new releases from this company. **Danny Doodle** is a wandering dwarf who's always finding himself in fantastic situations. The second release is **Percevan**. Follow this young knight in his epic journey to reclaim his precious gemstone. • Due to ship this month is **The Adventures of Spirou and Fantasio** #2, "The Shadow of Z." These young adventurers are new to this country, so be sure to give them a hearty American welcome.

FIASCO COMICS

Bizarre Heroes #00, which was to reprint **Pteranoman** #1, has been cancelled. Dandy Don Simpson recently unearthed enough copies of the original comic to fill his orders with them instead (they were hidden in the Kitchen Sink warehouse underneath the Ark of the Covenant). To top it off, the **Pteranoman** copies will be autographed at no extra charge. • The "Megaton Man Presidential Campaign Pack," no doubt a clever way to get around Campaign Finance Reform laws, contains **Megaton Man** #4-5 (the first full color **Megaton** books), and **The Return of Megaton Man** #1 and 3, originally published by Kitchen Sink. The bagged set will retail for $9.95.


Harris
Created, Written & Drawn by Ethan Van Sciver
Cover by Walt Simonson

Fantasy Flight

HARRIS COMICS

In the "hey, we do more than just **Vampirella**" department, Harris is proud to present **Cyberfrog**. Now we know you checked out **FAN**'s coverage of **Cyberfrog** and Harris back in issue #7, but at the time did you know just how cool the cover to #1 was g
be? Not the regular cover n
you, but the (yeah, you gue
it) variant cover. For every
Cyberfrogs that are ordere
one bloody, gory, gross alte
nate will be available. • Bac
the "hey we still do **Vampi**
department, there's a whol
bunch of the sexy bad girl
comin' atcha! April brings
Vengeance of Vampirella
featuring a wrap-around fr
cover by Jimmy and Joey
(Quesada and Palmiotti, **I**
you don't know). • Also du
suck the cash out of your w
faster than you can blink w
be the **Vampirella Strikes**
Signed and **Numbered Se**
featuring the photo cover
a cover by Nike Deodato
(Do you think th
Mike Sr. was a "
artist as well?)
gonna a cost y
about 40 buck
Mr Deodato **J**
provides the c
for the upcom
Vengeance of
Vampirella #2

HIGH

Fantagraphics

IMPACT STUDIOS

[illegible] kids, be sure to keep an [illegible] out for the very tasteful [illegible] edition of **Double Impact/Hellina** this month.

IMAGE

[illegible]DSTORM PRODUCTIONS

Premiering this month is the [illegible] part of the 5-issue mini-[illegible] **Black Ops**. In a world [illegible] friends sometimes turn [illegible] fiends and enemies can be [illegible], Black Ops enter as a new [illegible] of covert operatives. • [illegible]**on 4** a new mini-series, is [illegible] in February. For [illegible] info see the article on [illegible] 80 • The **Grifter/Shi** over-[illegible] hardcover book due in [illegible]mber has been post-[illegible] until March. The hefty [illegible] tag will be lowered to [illegible] it more available to fans. • [illegible] Japanese set **WildStorms:** [illegible] **[illegible]storms: The Expandable [illegible] Hero Collectible Card Game** [illegible] due in [illegible] postponed [illegible]

JGM COMICS

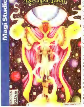
Are you into murder, suicide, genocide, and rebirth? Aren't we all? Check out **Shadow Flame**, a 4-part mini-series in glorious black and white, beginning this month.

KITHCEN SINK PRESS

In the "Hey, we f#@&ed up" department, Kitchen Sink has reprinted **Death Rattle** #1. It seems that a couple of pages were printed out of order in "The Probability Chamber" by Mark Shultz and Roger Peterson. Denis Kitchen asked that all misprinted copies be destroyed. Film at eleven.

LONDON NIGHT STUDIOS

In 1996, this studio's expansion plans include 2 new hot babes in the line-up. First up is the **Poizon** mini-series, already optioned for a film by producer Jeff Most (producer of the *Razor* and *Crow* movies). Everette Hartsoe provides the story of a roller coaster ride through time to stop Razor from being offed. This series also explains how and why Poizon brought Razor back from the dead. The second title on the roster stars B-movie star and model J.J. North in the lead role in **Alexis-8**. It's promised that photo centerfolds and covers will make this a hot book.


Magi Studios
Tales From The Ravaged Lands
$2.00 US
$2.75 CAN

MAGI STUDIOS

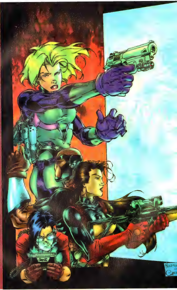
In March, **Tales from the Ravaged Lands** #2 will ship. It's a fantasy fiction anthology chronicling the adventures of half-elf Euroclydon. Having unknowingly entered the land of the dead (the same thing happened to me a month ago while driving through New Jersey on business), Euroclydon and company have split up to scout out the area. Mythdor has summoned his brother who, after having a little fun with Rasden, Nasden, and Pym, agrees to come along to find out what his brother wants.

MARVEL

A new year means major changes for Marvel. Be sure to stay tuned! Ask yourself "If evolution is an ongoing process, wouldn't Marvelution be too?"

• GENERAL

Here is a quick look at what Marvel has planned for some titles in 1996 as of press time. THIS IS NOT CARVED IN STONE. **Dr. Strange:** The recently resurfaced Baron Mordo will be showing up a lot more. Also, certain members of Strange's as yet unknown family will appear. Also look for the reap-



contest

Razor's back with a vengeance in Razor: Torture, and have we got some great prizes from our friends at London Night Studios! (By the way, if you haven't yet read the incredible Poizon gatefold comic book that came with this issue of FAN, read it NOW!) Just answer a coupla' simple questions on the coupon below and mail it back to us, and YOU could end up with the original inked art to Razor: Torture #0, along with other goodies from Razor artist/writer Everette Hartsoe!

Grand Prize

(1 winner): The original, inked art used for the cover of Razor: Torture #0 (not pictured here), a copy of Razor: Torture #0 featuring a chromium cover, a copy of Razor: Torture #0 Platinum Edition, and a copy of the Torture prologue book—all autographed by Everette Hartsoe and Jude Millien!

1st Prize

(10 winners): a copy of Razor: Torture #0 Platinum Edition and Regular Edition, autographed by Everette Hartsoe and Jude Millien!

2nd Prize

(20 winners:) A copy of Razor: Torture #0 Regular Edition, autographed by Everette Hartsoe and Jude Millien!

Write the answers to these three questions on the entry coupon below and mail it back to us!:

Gemstone Publishing, Inc., London Night Contest, 1966 Greenspring Dr., Suite 405, Timonium, MD 21093

Name & Age ______________

Address & Phone ______________

City, State, Zip Code ______________

1) What is Razor's real name? ______________

2) Who killed Razor? ______________

3) In what comic book is Poizon's first appearance? ______________

[illegible] telephone number, age, and three question answers on the entry coupon [illegible] and mail it to: Gemstone Publishing, Inc., London Night Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093. [illegible] Entries must be received by March 1, 1996, which is the closing date of the contest. [illegible]

pearnace of one or more of the following: Imei, Baron Blood, The Ancient One, Clea, and Dormammu. Look for the reincarnation of a very old character. Creative team: J.M. DeMatteis, Mark Buckingham, and Kev Sutherland. **Daredevil**: Matt Murdock and the red and yellow costume are back. Matt will reclaim his life and reunite with Karen and Foggy. Creative team: J.M. DeMatteis, Ron Wagner, and Bill Reinhold. **Punisher**: while still trying to cope as the head of a crime family, there's a mob war heading his way. Not only will every mob family be in on the war, but every character from the Marvel Edge editorial division. And Spidey too. Creative team: John Ostrander, Tom Lyle, and Chris Ivy. **Ghost Rider**: An old friend will return in issue #75 as a new enemy. It's somebody we used to know and love but is now completely bad, and old Flame Head will be taking most of the blame. Think mirror image. Creative team: Ivan Velez, Jr., Salvador Larroca, and Sergio Melia. **The Incredible Hulk**: There's some big stuff brewing in the future and none of it looks good for the Hulk. Creative team: Peter David, Angel Medina, and Robin Riggs. **Elektra**: the new ongoing series is due this Summer. Watch the conflict brew when the good girl she wants to be smacks into the bad girl she really is. Written by: Peter Milligan. **Abominations**: Yet another new series in a sea of comics. This features a group of teens from Hulk's Future Imperfect. Rick Jones' granddaughter Janis and a bunch of friends and enemies find themselves in the past, Marvel Universe circa 1996. Written by Ivan Velez, Jr.

- MALIBU

The Tradesmen seek sanctions on the Exiles in **The All New Exiles** #5. This storyline will reach its conclusion in the pages of the **Uncanny X-Men**. • With powers triggered by The Phoenix Resurrection, Foxfire is on her own in **Foxfire** #1. • While investigating the death of his Gulid Brothers, Gambit finds he gets more than he gambled for in **The Night Man/Gambit** #1.

NBM

NBM continues to be artistic in their **ComicsLit** magazine with the addition of artist P. Craig Russell. Kicking off in issue #6, Mr. Russell will be bringing us tales from Kipling's **Jungle Book**. The story runs through issue #8. Also in **ComicsLit**, Bo Hampton continues to tell the tale of Verdilak. All this for only $2.95, what a deal!

RAGE COMICS

In March, the first issue of **Bloodtide**, a 3-issue black and white mini-series, is scheduled to hit the racks. It's the story of Sslit, an alien who crashed in Roswell, New *Mexico* in the late 1940s. For years, his existence was covered up by the government. (does this scenario sound familiar so far?) but now he walks among men, even though his alien powers separate him from them. However, as this series explains, he is not the only alien on Earth.

SCAPEGOAT GAMES

Gaming cards may have pushed the old standard role-playing games around long enough. Now they're starting to push back. **THE END** is a new role-playing game available from Scapegoat Games. The cool twist is that this game is based on **The Book of Revelations** (ya know, that whole wacky end of the world thing that's probably gonna happen if you believe in the

Bible). The art is cool and it f
tures a veritable who's who o
people you've never heard o
before, including Marc Luder
It's worth it for the art alone,
but the game sounds pretty
cool as well.

SILK PURRS PRESS

Silk Purrs, creators of **The**
Sophistikats, have granted
Coconut Comics, publishers
Wereat, the rights to publish
their characters indefinitely.

SLAVE LABOR

Life gets interrupted for Fath
Crawford when he discovers
mystical Christian relic.
However, this relic has a viol
agenda all its own and caus
the priest to become self-
absorbed in a battle of faith
Holy Avenger #1 is due to b
released in March, and it's s
to be popular with young b
everywhere. • John Lewis, cr
ator of **True Swamp** presen
new series called **Ghost Shi**
The first issue will ship in M
and features a tale about a
grotesque innocent named
Nikolas and his search for s
identity. The story also featu
Lenny the Frog and Hale
Marmot from the pages of
Swamp. A second tale intro
duces the scurviest sea-dog
ever hoist a sail, the crew o
Free Ship Cassowary. Follow
this adventure as the old sa
encounter a ship full of
pompous and conniving
Limeys. • And speaking of **T**
Swamp, the much anticipa
True Swamp: The Memoir
Lenny the Frog is also slat
for March. This omnibus co
lects the complete adventu
of Lenny from **True Swamp**
144 pages for the low, low
of $16.95.

NBM
Comics
MAGAZINE

STAROS COMICS

Shipping in March is **The**
Staros Report, a 112-page
that contains 2 color cove
Eddie Campbell, the '96

Amateur … lo to the industry's best comics, a 26-page interview with Eddie Campbell, a comprehensive Love & Rockets character index, updated bibliographies of Alan Moore and Neil Gaiman, 250 helpful industry addresses and **The Amateur Philosopher** #1 (Chris Staros' first comic). Sounds nifty.

TOPPS

The X-Files surprise, dominates the news from Topps. In addition to the regular comic, **The X-Files Special Edition #3** collects another three issues of the regular comic in an inexpensive format (unlike, say, the over that pricey trade paperback). Topps will also be releasing a similarly sized collection of the **James Bond: GoldenEye** comic featuring all three issues of the mini series.

ULTIMATE CREATIONS

Could a man powerful enough to become the WWF heavyweight champion of the world kick ass in the super-hero arena? You betcha, and the Ultimate Warrior (now known only as Warrior) is about to prove it. Follow the comic **Warrior** to see how a young punk kid transforms his life through the powers of self-belief. The Warrior inspires, via the power of dreams, by bringing his "A warrior always believes" attitude to the faithless. He faces the challenges of the day with only strength, courage, and wisdom as his weapons to break bad against those who would cross his path. Be sure to keep an eye out for this one, it has the makings of a mental bodyslam.

VANGUARD COMICS

From the "trust us, it's worth the wait" department, Vanguard announces that Barron Storey's **W•A•T•C•H Annual** will be resolicited. For those not in the know, Barron Storey is the guy who all the really cool comic artists look up to. Guys like Dave McKean, George Pratt, and Jon J. Muth. This annual features a McKean/Storey wrap-around cover and includes interior work by Dave McKean, Barron Storey, Bill Koeb with an intro by Neil Gaiman. What more could you possibly need?

VEROTIK

Starting with issue #2, Liam Sharp will be taking over the reins from Simon Bisley as new artist on **Deathdealer**. Bisley was replaced because he was not able to meet demand on a semi-regular basis (twice yearly).

WARP GRAPHICS

Here's a quick look at the Elfquest titles that are ending. In February: **New Blood**, **Two-Spear**, **Jink**, and **Rebels**. In March: **Hidden Years**, **Shards**, and **Kahvi**. Is this the end of Elfquest? Or is this simply a restructuring that'll propel these lovable little critters into all-new adventures? Well, since a movie's in the works, bet on a new launch. The company is keeping quiet until April. • Due to ship in February, **WaveDancers Special** #1. It involves a band of storm-tossed merelves set out to ride the great slap-tales through waves of the open sea. However, these joy-riding fish-elves soon become prey to another hunter.

WCG COMICS

The **Rob Hanes Archives**, a collection of the acclaimed **Adventure Strip Digest starring Rob Hanes**, will be coming your way in March. It will feature 8 complete stories with Rob Haynes and an additional new story produced exclusively for this trade paperback by series creator Randy Reynaldo.

ZEN COMICS

If you ever had the urge to speak like a real inter-galactic ninja, be sure to pick up **The Big Book of Zen-Isms: The Wit and Wisdom of Zen Intergalactic Ninja** in March. This 96-page trade paperback contains such slices of Zen's wit as "Suck wind—your brain needs oxygen."

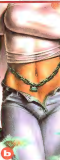
ZONGO COMICS

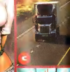
The adventures of Gary Panter's **Jimbo** continue with issue #4. This issue answers the questions: Who will stop the psychopathic rooster's killing spree? How will Fluke, Bob, and Groty survive an attack by the uncaring? Is Songy goin' schitzo? And, finally, how can you truly enjoy good barbecue when you're in shock from an accident? Well, as Alice in Chains sung so derivitively, "They've come to snuff the rooster." Maybe that'll be be brought to bear here. ■

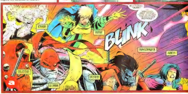
Names in the news

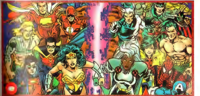
by Rob Samse

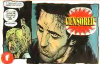
(A)AGE O' APOCALYPSE: Before this puppy hit, fans were calling it a rip-off of DC's **Crisis**, **Zero Hour**, **Elseworlds**, and Marvel's own **What If**. This massive cross-over was labeled as a blatant attempt to garner sales in some of Marvel's slumping X-titles. Whatever negative things people were saying about it before it came out, they stopped as soon as they read the first issue. Popular, fun, and huge in scope, the Marvel Universe is still feeling some of its effects, temporally displaced characters waiting for the chance to do some damage, X-Man's own series, and a very confused Bishop. **(B) The "Bad Girl" Trend** Whether it's **Lady Death Avengelyne**, **Vampirella**, **Angela**, **Glory**, **Razor**, or **Dawn**, this trend has continued throughout the year. If you consider that this phenomenon is entering it's third year, perhaps it's safe to say that it's no longer a trend, although the nay-sayers out there have predicted its demise all year. **(C) Distributor Wars** While it makes no difference to the casual reader, the battle for distribution supremacy has certainly rocked the business end of the industry. Whether you're a publisher, a distributor, or a comic shop owner, you have to be hoping that this mess gets sorted out soon, and that everyone has access to the entire scope of material that our talent-rich medium has to offer. **(D) Maximum Press** Rob Liefeld's new imprint for non-Image fare seems to have caught on with readers in a big way. With **Battlestar Galactica**, **Avengelyne**, and the upcoming **T.H.U.N.D.E.R. Agents**, as well as rock-band Poison's drummer Rikki Rockett's **The Sisters of Mercy** helping to comprise the roster, it appears that Liefeld's imprint will continue to flourish.

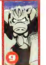


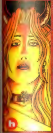


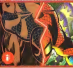




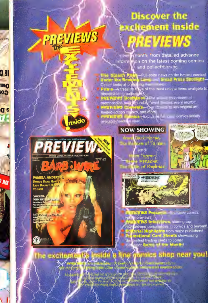








[illegible] **Marvel** [illegible] with **Darkseid vs. Galactus**, then came **Spider-Man/Batman** and **Green Lantern/Silver Surfer**. But that was just the tip of the [illegible] relationship between comics' two biggest publishers. **DC Versus Marvel/Marvel Versus DC**: The Battle of the Century, promises [illegible] company's most popular characters in what could only be described as a fanboy's wet dream. **(F) Preacher:** Call it violent, call it [illegible] of this DC/Vertigo title proves that the comic reading populace is looking for something different these days. And take it from us, [illegible] different as a mainstream title can get! **(G) Small Press Prominence:** With readers constantly on the lookout for new, quality mater- [illegible] small press companies. To list all of the companies and properties who enjoyed a successful '95 would take up too much space, but [illegible] Small Press resurgence that started in '95 will definitely spill over into '96, offering readers even more to whet their appetites with. [illegible] can no longer be considered small press. With the big-time success of Joe Linsner's **Dawn**, Dark One's **Animal Mystic**, and Drew **Poison Elves** [illegible] has enabled the company to tackle new projects. The first of these is Sirius' initial all-ages book, **Akiko on the Planet Smoo** (by Mark [illegible] broaden Sirius' audience even more. **(I) Spider Clone Saga:** Love it (some of you did), or hate it (most of you did), Marvel's [illegible] of history did not go unnoticed. And while many people shouted a loud "How could you?" in Marvel's direction, they continued [illegible] proves that just like a car accident, people will pay attention to something they find fascinating, good or bad. Sales, though, appear to [illegible] **(J) Star Wars:** George Lucas' creations had an amazing year in 1995, showing that this could be the most durable sci-fi franchise ever. With [illegible] and the like all flying off the shelves now, imagine the frenzy when the new movie hits the cineplex.



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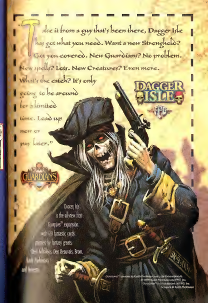

"Take it from a guy that's been there, Dagger Isle has got what you need. Want a new Stronghold? Got you covered. New Guardians? No problem. New spells? Lots. New Creatures? Even more. What's the catch? It's only going to be around for a limited time. Load up now or pay later."

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THE BIGGIE

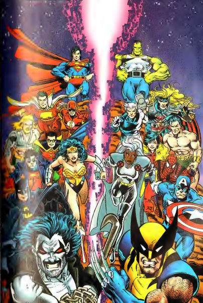
PART I

DC VERSUS MARVEL
MARVEL VERSUS DC

It just depends on how you look at it

by benn ray

OK, if you haven't heard about this one yet, you probably don't even know who's the cu
rent President of these here United States. Marvel and DC will be bringing their charac
*together for, as wrestlers call it, a Battle Royale. In this issue, **FAN** speaks with some of t*
creative forces behind the biggest event in comics since Superman died.



Two separate universes are minding their own business when trouble comes to town. This trouble comes in the form of a pair of powerful cosmic entities the likes of which neither the Marvel Universe or the DC Universe has ever seen before. Bigger than the Spectre. Huger than Galactus. We're talking amazingly powerful, superior beings here, folks. These two entities then decide to bring together the two universes and BANG!, the cross-over of the year, probably decade, and possibly century, is born.

For whatever their reasons (and remember, when it comes to superior beings, it's not our place to question, just merely accept), these beings bring together the heroes of the two different universes to battle each other. So far it sounds sorta like **Crisis**, sorta like **Contest of Champions**, and a lot like fun.

If we look at this allegorically, metaphorically, and categorically, the two huge entities represent both Marvel and DC, the universes they bring together are their respective franchises, and the heroes battling it out are all of us, the fans, trying to secure ourselves a copy of each of the four issues of this momentous event. And if we dare question why they've brought their universes together, we can only imagine it could be to raise quick easy money, or for nostalgia, or perhaps to generate some excitement in a sluggish comics market, or maybe even because the powers that be thought it might be a hoot? But then again, when it comes to superior beings (even metaphorical), it's not our place to question. We couldn't understand the way their omnipotent brains work in a million years.

So sit back, relax, and feel the excitement touch even the most jaded heart with pangs of fanboy delight as the thing you always fantasized about finally comes true.

RON MARZ

He'll be writing issues #1 and #3. The first issue sets up the series, and, in issue #3, he'll be scripting 3 remaining preliminary battles and 5 main events, which are the ones that you, the fans, have voted on. Ron has written for *Marvel* on **Silver Surfer** and for DC on **Green Lantern**. He recently handled the **Green Lantern/Silver Surfer** cross-over for DC and Marvel. In 1996, look for him to take over **Superboy** for DC and work on the **Batman vs. Aliens** cross-over for DC and Dark Horse.

PAUL NEARY

He will be inking half of all four issues. He is inking the pencils of Claudio Castellini. Paul was the editor-in-chief for the now-defunct Marvel U.K. Look for him to ink some upcoming X-projects for Marvel in 1996.

JOSEF RUBINSTEIN

Josef will also be inking half of all four issues. He is inking the pencils of Dan Jurgens. In 1996, he's worked on **Sergio Aragones Massacres the Marvel Universe** which will be coming out in 1996. He's also inked for **Strikeback** for Image which will be out in 96.

FAN: So who did you have to kill to get this gig?
Ron: Nobody that I'd be willing to admit to. I got a call. It was
ably in April, from Mike Carlin and Mark Gruenwald offering m
job, and I didn't have to be talked into it.

Paul: Well, I've had a long-standing relationship with Mark
Gruenwald, of a strictly comics nature, I might add. I had been
working as editorial director of Marvel U.K. until very recently
When I came out of that, there were only a limited number of
ple that knew I was available, and Mark was one of them. Frie
mine were saying "Hey, would you like to be involved with thi
that?" That's where my new work load, back doing inking wor
arrived out of. Mark was one of the guys that I was talking to
regularly, so he had this project on his books and he asked m
get involved.

Josef: I, in my wanderings to try to make as good a living as p
ble, every now and again would call up and hear about some
deal job and say "Gee, got an inker?" and they always did. I wa
talking to Mike Carlin, my editor on **Superman**, and I said "So
going to be out of work real soon—got anything?" He said "
you want to ink Dan?" I said OK, and little did I know it was th
biggest deal, the job of the year. Since it was Dan and Mike, a
all have a history, I thought this should be easy and fun, and t
how I got it. By the way, being as I've done work on the **Marv
Universe** for the last 14 years, I'm associated with lots of grou
books like the **X-Men** and **The Avengers**. I hate doing group
books. I really detest it. I'd rather do **The Hulk**.

Would this be what you'd call a dream job?
Ron: Oh yeah. More than anything else, it's because this is su
cool job to do in terms of it being the first time this has ever
done. It's a big deal in terms of the project, and it's a big deal
terms of the responsibility we have to do it right. After my in
elation over getting the job, I thought to myself, "Oh jeez, I ca
screw this up now." There's a great deal of expectation that c
with a project like this, and, because of that, I think it's very e
disappoint people if you don't do your absolute best job.
Everybody involved has gone out of their way to do everyth
they can to make sure that, when people plunk down their $
for an issue of this thing and take it home and read it, they'r
to be happy with it when they finish it.

Paul: Yes it is. It's one of those jobs that has got to go to som
who's been in the industry for the amount of time that I hav
of people of my vintage were really into the DC comics of th
and the Marvel ones as well. I was reading **Justice League o
America** right from the beginning. I liked the Superman stuf
World's Finest and all this, and I loved those DC characters. I
little bit later that the Marvel books came in, and I got to rea
Spider-Man and all that stuff then, but really, as a nostalgia
this has to be the big one.

Josef: Yeah, it's cool to see all these characters hang out tog
My favorite aspect of this was my childhood fantasies. I'm lik
everybody else who's really been reading comic books, I'm e
to see all those matchups that kids always debated. I remem
a *Little Rascals* cartoon, someone asked "Who's stronger, Batm
Tarzan?" Get real, who else? But you'll decide that for yourse

Superman can kick Hulk's ass, get real. And Batman, while he's certainly not as strong as Captain America, he's a lot sneakier, and the thing that defeats Captain America is his nobility, which Batman can work against him. It just seems that way to me in every single match; Wonder Woman is pretty powerful compared to Storm, and the DC characters would win almost hands down. Then again, there's the popularity with the kids. They might be more into, for instance, Wolverine over Lobo. The fact that Lobo kills planets seems like he could kill Wolverine too.

COMICS
ROCK THE VOTE

The fight of the century with Stan Lee as referee!

Photo courtesy Albert Ortega/Celebrity Photo © 1995 All Rights Reserved

[illegible] working on this project, did you find yourself rooting for [illegible] favorite heroes to win?

[illegible] It might be just because of an affection that I might have for a [illegible], but I'm just like everybody else that's going to cast a ballot. [illegible] can vote for what character you happen to like, you can [illegible] which company, you can vote for who you think would win [illegible] if it was just a straight story. It's kind of a hoot that the [illegible] decide. It really saved me from sitting down and trying to [illegible] who should win, because most of the battles are really a [illegible] contest anyway. It will be neat for the fans to be interactive with this thing and see their votes make a difference in what the story is like. In issue #3, whatever heroes they vote for, whatever [illegible] win the voting, they'll be seen winning their battle. We're [illegible] playing fast and loose with this. We're going to give the fans [illegible] what they want and there will be a winner. The fans determine who it is be it Marvel or be it DC.

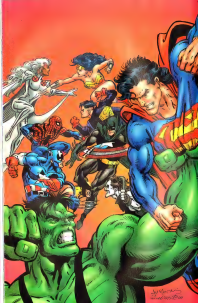
[illegible] I love them all what can I say? Let me just digress slightly. [illegible] my point of view, it's great to be working with the guys at DC [illegible] guys at Marvel because I know them anyway. I worked [illegible] Carlin for a long time while he was at Marvel, and was [illegible] on **Captain America** when I was penciling that about seven [illegible] ago. I know *Mike* and I know *Mark* (Gruenwald) real [illegible], they're good buddies. We have little chats about who should [illegible] whom and all of this stuff, but basically it would be [illegible] me down on one side or the other. I should remain [illegible] having good fun, I'm having a good time.

[illegible] I think that the Marvel characters, because of Stan [illegible], are engineered to be a little bit more human [illegible] with, except Namor, but that might be exactly what [illegible] DC characters are practically god-like in every [illegible] Captain Marvel, Wonder Woman, the Spectre... The [illegible] on their history, are bound to win. That's not [illegible] the way the outcome is going to be, but in my [illegible] since the age of five when I got to this country,

Are there any characters that aren't teamed up that you wish had been?

Ron: Well sure, the list is absolutely endless. In fact, I was at a friend's house the other night, and I ducked into America On Line for a half hour or so to see what people thought, and the debate raging over this stuff just boggles my mind. Literally, the list of characters is hundreds of characters long and includes really sort of very minor characters, in terms of the overall scope of Marvel and DC, that people wanted to see. So yeah, I got my quirks too. I would've loved to have seen Batman and Moon Knight hang out together for a while. I think we got all the major ones that people desperately want to see, you know the Batman and Captain America and the stuff on the real A list. I tried to sprinkle in as many of the other ones as I could throughout the story to sort of show off the whole range of cross-overs and meetings and battles and all that, with both heroes and villains. I tried to sprinkle in as many of those as I could and still retain some semblance of a story. This thing is really designed to show off the core characters of both Universes, as well as the secondary ones, but really to concentrate on those core characters and to maybe get people excited, get them thinking "Jeez, I used to read that, maybe I should start picking it up again." To me there are three icon characters in comics: Batman, Superman, and Spider-Man. To a great extent, all other characters fall into one of those three categories, so I'm a bit more intrigued by those three classic characters than any of the others.

Paul: If I was to speak now, I would be jumping the gun. One of the things that is real interesting is seeing how the two Universes do mirror each other. A lot of the choices are really interesting in how similar the one character is against the other from each Universe. There is a great deal of similarity even though there's a difference in the way that they treat the characters, but basically the characters that are picked are very obvious foils for each other. I think it's being very well orchestrated.


Jurgens
Rubinstein

[illegible] Brother Power [illegible]

Team Captains? Marvel's Stan Lee & Spider-Man with DC's Paul Levitz & Batman. *Photo courtesy Albert Ortega/Celebrity Photo © 1995 All Rights Reserved*

[illegible] you feel the [illegible] of the his[illegible] significance [illegible] what you were [illegible] with this [illegible]over?

[illegible] that I [illegible] while I was working on this thing. I can't speak for [illegible] that's involved, but I get the sense that everybody [illegible] their asses to make sure that this comes out right, [illegible] from the freelancers to the editors. With anything like [illegible] are just such huge expectations, it's really easy to disappoint people. I can remember when I was a kid, picking up a comic [illegible] the corner drug store and taking it home and reading it. [illegible] feel like "Gee, that wasn't very good, I got ripped off," [illegible] the worst feeling in the world for a kid (or even an adult). You [illegible] like you got your money's worth and that the people [illegible] in putting the book out gave you their best effort. With [illegible] like this that sort of pressure is double or triple, so it's a [illegible] daunting, but it's a great challenge. Personally, it makes me [illegible] to do a better job with everything I work on, this in particular. [illegible] to make sure that every word was right and that every [illegible] and scene that I wrote was on the money and that it was [illegible] way I wanted it to be. Hopefully this will be the kind of [illegible] people will pick up now, and they'll look back fondly [illegible] years from now and say, "That was a lot of fun."

[illegible] been drawing, inking, and writing and comics for over 20 [illegible] now, and the only pressure that I feel is doing justice to the [illegible] that's right in front of me. I just micro manage it. I feel just as [illegible] when I'm inking a sketch for a convention booklet as I [illegible] project on Earth. Basically, if you get it right [illegible], that's enough.

[illegible] gotten an historic scope exactly, but it is fun to see [illegible] generally don't occupy the same Universe interact[illegible] on the very first **Spider-Man/Superman** team-[illegible] ground for all kinds of historic stuff. I've been [illegible] the script. The way, for instance, the Joker lets [illegible] loose in Gotham, and Spider-Man says "What's a [illegible]

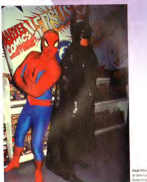
There have been other cross-overs in the past, some good, some pretty disappointing. How does this one compare?

Ron: This should obviously top all of them. I can't speak for the first Marvel/DC cross-over, which, I guess, was **Superman/Spider-Man**. I was just a lad at the time, so I don't know what kind of excitement that generated within the industry. I was of-age when **X-Men/Teen Titans** happened, and I remember that was real exciting, but this will really overshadow all of them in terms of the scope, the number of characters involved, and just the length of the story. By the time you're done with it, we're talking about like 130 - 140 pages of story.

When the two huge deities who are controlling the heroes got together and decided to have them fight, couldn't they have just had the characters meet up in a nice cafe and talk their differences out over an expresso, like grown-ups, instead of duking it out?

Ron: Well not for four issues, if we wanted to sell them. To put a serious answer on that, some people have sort of said "Oh man, why do they gotta come together and fight each other? Superheroes always do that, yada yada yada...." I think we're really answering the needs and desires of the vast majority of fans out there who've always wanted to see this. Whether you were ten years old when you wondered what would it be like if the Hulk fought Superman or if you're 28 years old now and there's still a little part of you that still wants to see it, that's really what this whole project is about, it's giving the fans exactly what they want and trying to give it to them in a story that they'll care about.

Josef: They have no differences. They just wonder what is going on. For instance, I mean, Clark and Peter don't just go at it the second they meet, there has to be something there. And by the way, there are too many damn cappuccino bars in town as it is.



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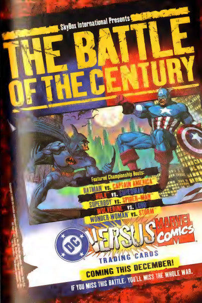
How do you feel this has turned out?

Ron: So far everybody has been really supportive and excited about the thing. That's actually been the nicest bit of feedback, at least for me, on the first issue because that's what we're just putting to bed now. We've got the black and white [pages] all done and pasted up and it's just being colored and getting ready to be shot for film. The editors have been excited by it. They've been like "man, this is really cool," which is exactly what you want. If we can get jaded professionals, whether they're writers or artists or editors, excited about this thing, maybe we'll get the fans excited to. So everybody is looking for a little excitement, and hopefully this will provide it. I'm really pretty proud of the first issue. It's got top notch coloring. It's upper-end paper, it's 32 pages of story in each of the first two issues plus eight pages of sort of match up material, just general stuff about the characters that somebody who hasn't looked at a comic book in fifteen years is going to want to flip to the back and find out exactly who Captain America is. So it's got that stuff in it as well, these are a total of 48 pages. In fact, the third and fourth issues will have a fatter story count just because there's so much stuff that we had to get in.

Paul: What I've been working from is ex
ly clear. Castellini's work is so obvious fr
body language of what is happening th
haven't felt obliged to ring Marvel or DC
say "What is supposed to be happening
because really, I'm not having to make s
loose pencils. Everything is right in place and it's stressful in
ferent way, in that doing justice to great artwork is just as st
as trying to make something out of "what? this is quite loos
different deal and it's a nicer deal, but I don't really have to f
the script. In fact it'll be terrific to read the whole thing whe
finished.

Josef: Well. I haven't seen too much of it other than Issue on
my part of issue two, but it certainly is a clear distinction be
the look of Castellini and Dan's look, and people will either l
or the other better. I don't think people will be neutral sayin
they're equally as good. They're both quality, but they're ce
not the same styles. What it has been is, to use a tired phras
"pretty cool." ■

*Be here next month when **FAN** talks to Peter David and Dan J*
about their parts in the biggest cross-over ever.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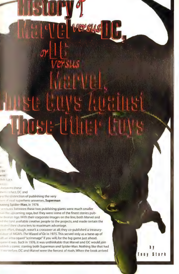
Classic CROSSOVERS

The History *of* Marvel *versus* DC, *or* DC *Versus* Marvel, *or* Those Guys Against Those Other Guys



A. [illegible] Big **Marvel Versus DC/DC Versus Marvel** brought back to the [illegible] crossovers between these two publishers. In fact, DC and Marvel enjoy the distinction of publishing the very first crossover of rival superhero universes, **Superman vs. The Amazing Spider-Man**, in 1976.

The earlier ventures between these two publishing giants were much smaller in scope than the upcoming saga, but they were some of the finest stories published in the Bronze Age. With their corporate images on the line, both Marvel and DC assigned the best available creative people to the projects, and made certain the artists illustrated their characters to maximum advantage.

Their first joint effort, though, wasn't a crossover at all; they co-published a treasury-sized adaptation of MGM's *The Wizard of Oz* in 1975. This served only as a tune-up of creative staff, an intra-squad "scrimmage" if you will, for the big game just ahead.

And a big game it was. Back in 1976, it was unthinkable that Marvel and DC would join forces to publish a comic starring both Superman and Spider-Man. Nothing like that had ever happened before. DC and *Marvel* were the fiercest of rivals. When the book arrived

by Tony Stark

at comic shops and newsstands around the country, fans were incredulous. But there it was—an impossible dream come true—Supes and Spidey in a battle royale.

A literary agent named David Obst is credited with first proposing the teaming up of Spider-Man and Superman to then-DC editor-in-chief Carmine Infantino and his counterpart at Marvel, Stan Lee. After the deal was made, Gerry Conway, one of the few writers at the time who had scripted stories for both characters, was given the writing assignment. Ross Andru (Spidey's regular artist at that time) provided the pencils, while DC's Dick Giordano handled the inking.

Superman vs. The Amazing Spider-Man was probably the most heavily edited book of all time, credited with no fewer than six editors: Carmine Infantino and Stan Lee served as primary editors, and Roy Thomas, Julius Schwartz, Marv Wolfman and E. Nelson Bridwell all served in consulting roles.

The team-up itself is fairly straight forward. No time is wasted explaining how the Marvel and DC universes are suddenly connected. Clark Kent, along with the rest of the Galaxy communications staff, simply takes a plane to New York City to attend the World News Conference. Hey, no problem! Supes could've gone to the Big Apple anytime he wanted—I guess he just never before had a reason! Anyway, once they arrive, Lex Luthor (who has teamed up with Dr. Octopus) disguises himself as Superman and kidnaps Lois Lane and Mary Jane Watson. This sets up the misunderstanding necessary for the required slugfest between our two heroes.

Back in 1976, Superman could move planets and fly through the sun. So when faced with pitting another hero against the big blue boy scout, a writer really only had two choices: either find a gimmick to equalize the fight, or portray the other hero nobly opposing an overwhelming opponent. With Marvel's corporate image on the line, the only choice was the gimmick. Luthor zaps Spidey with a dose of Red Sun radiation, which (temporarily) gives ol' Webhead the ability to do some serious butt kickin'. After 11 pages of knocking heads, our heroes eventually use their heads and turn their attention to finding the bad guys and rescuing Lois and Mary Jane. Along the way, with some unexpected help from Dr. Octopus, they manage to stop Lex Luthor's mad plot to destroy the world.

A few quick items to mention before we leave the first team-up and move to the second. First, when reading this story, watch for the interlude with J. Jonah Jameson and Morgan Edge at the bar, grumbling about the hired help. It's a rib tickler.

And second, for those of you who like to keep such things straight, this is actually the pre-Byrne Superman teamed up with the Spider-Man who is now a clone. My how things change...

Superman and Spider-Man, Again

Despite the success of **Superman vs. the Amazing Spider-Man**, fans would have to wait several years for another team-up. In 1981 they were treated to two: **Superman and Spider-Man** and **Batman vs. The Incredible Hulk**.

In many ways, the second Superman—Spider-Man team-up is better than the first. With so much riding on the first and so many egos involved, at times the first seems stifled and over-edited. The second has the feel of a well-crafted **World's Finest** story. Everyone knows Supes is more powerful than Spidey, the trick

[illegible] them against [illegible] that give [illegible] to be [illegible] Jim Shooter's [illegible] that plus [illegible] characters differences in both the heroes and their supporting casts. If you've read both Superman and Spider Man comic books (You have, haven't you?), then you know that the people in New York, including the heroes, don't behave like the citizens of Metropolis, and Shooter captures these differences in his script. The differences are made all the more clear by Peter Parker and Clark Kent trad [illegible] Peter going to work for the Daily Planet, Clark for the Daily Bugle.

For would-be world conquerors, it's hard to top Dr. Doom. DC reached deep into their archives and pulled out the Parasite, a dangerous, tortured soul that complemented Doom nicely. The plot in the second team-up is a great deal more involved than the first. It finds Dr. Doom manipulating the Hulk into freeing the Parasite so he can use the Parasite's powers of energy absorption to further his own plan of creating the ultimate energy source. Along the way, fights between Superman and the Hulk, and Spider Man and Wonder Woman, were thrown in for everyone's enjoyment. And in the finest tradition of the team-up, Shooter found a way for Spider Man to save Superman, so that Superman could save the world, with Spider-Man's help on that score, as well. In the end, the Parasite seems destroyed and Doom's plot is thwarted. But the monarch of Latveria manages to escape to the safety of his New York embassy, where protected by international law, he is free to plot his revenge. A real treat.

Later That Same Year...

The Incredible Hulk was starring in a top-rated weekly TV show, so it should come as no surprise that the Hulk was in both [illegible] 1981 DC and Marvel team-ups. The second team-up that year pitted 1000 lbs. of green mutated monster against the Batman, which seems almost as big a mismatch as **Superman vs. Spider-Man**. But everyone knows how resourceful Batman can be, right? [illegible] [illegible] had long writing runs on both the Batman and the Hulk, put together a script that teamed up the Batman and the Joker to get the Hulk to help cure the mysterious Shaper of Worlds. It seems the Shaper of Worlds, whose very dreams become reality, is going mad and his madness threatens to engulf our entire planet. Of course, the Joker has his own hidden agenda, which is not revealed until nearly the end of the story. You see, it's the Joker who first discovers the Shaper of the Worlds, and he agrees to make whatever the Joker dreams come to life. If the Joker will help him. Imagine what sort of dreams the Joker has, and you understand why things looked bad for Bats and the Hulk for a while. But Batman tricks the Joker into straining his imagination past the breaking point, saving the day.

Mutants and Teenagers

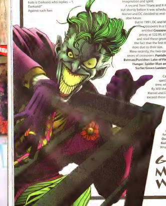
The following year, 1982, Marvel and DC published what is arguably the best team-up (well, to date anyway), **Marvel and DC Present The Uncanny X-Men and The New Teen Titans.** The only comic book-sized issue of the four crossovers, **X-Men/Teen Titans** combined the incredible talents of writer Chris Claremont with artists Walter Simonson and Terry Austin. Claremont crafted a tale set on the celestial stage: DC's Darkseid resurrects Marvel's Dark Phoenix, and the two join forces to remake first earth, then the universe itself, into hellish copies of Darkseid's Apokolis. The moment of Dark Phoenix's rebirth is one of the classics of comic storytelling: "Who...*dares*?! Who Summons Dark Phoenix?" Matching her attitude for attitude is Darkseid, who replies —"I, Darkseid!" Against such foes (plus the Terminator *(now Deathstroke the Terminator thanks to Arnold.—ed.)* thrown in for good measure), an alliance of the X-Men and the New Teen Titans seems the only possible recourse. Ultimately, victory is achieved in a fashion similar to the Dark Phoenix Saga that concluded in **X-Men** #137. Raven's and Prof. Xavier's psychic assault causes Dark Phoenix's form to begin to discorporate, returning her to the eternal cosmos. To strengthen her hold on this reality, she takes a physical form to focus her energies. The form she chooses is that of her former lover, Cyclops. Once merged with him, the memories of her former life overwhelm her. "Your original creation sprang out of love!" states Scott. "Out of love, you sacrificed yourself to save the universe! Deny that, and you deny your true self!" Phoenix's reply: "Accept it...and I am doomed." Blaming Darkseid for an all too brief taste of life, Dark Phoenix turns on him. Another incredibly powerful panel portrays Phoenix's assault on an ever arrogant Darkseid. In the end, Dark Phoenix is gone, and Darkseid is left as one of the Promethean giants on "the Wall," the barrier that stands at the end of all things and separates the physical universe from the domains of the imagination and spirit.

A second Teen Titans and X-Men crossover was planned, but shortly before it was scheduled to go into production, Marvel and DC decided to end the crossovers for the foreseeable future.

But in 1991, DC and Marvel republished all four crossovers in a trade paperback collection entitled **Crossover Classics**. Although a little pricey at $22.95, it's an excellent way to collect and read these great stories, especially considering the fact that the first three are very hard to find and store due to their size.

More recently, the two companies inaugurated a new series of crossovers. **Punisher/Batman: Deadly Knights**, **Batman/Punisher: Lake of Fire, Darkseid vs. Galactus: The Hunger**, **Spider-Man and Batman**, and **Silver Surfer/Green Lantern** all preceeded **Marvel Versus DC/DC Versus Marvel**. A Captain America and Batman special has been rumored for some time, while other rumors continue to fly. Will the current crossovers of the Marvel and DC universes equal or even exceed these earlier efforts? Check back in a few months. Whatever happens, though, these earlier crossovers represent the ultimate in wish fulfillment for comic fans!

Incidentally, originals of the earlier crossovers are quite affordable, assuming you can find them. All list in the **Overstreet Comic Book Price Guide** for $10.00 or less in NM. Whatta deal! ■



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#9

the year IN REVIEW: more BABES, CROSSOVERS, and VARIENTS THAN YOU COULD EVER COVER

The Books of Magic

With 1995 deader than Aunt May, we thought it time to take a look back at everything (and we mean everything) that mattered for the last 12 months. And who could do better job than the staff here at FAN? No one, that's who. So pour a cup of left over egg nog, throw another log on the fire, and read on...

big buzz BOOKS

Marvel

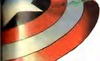
"Age of Apocalypse" was a definite hit. This was Marvel X-stuff at one of its finer moments. In the early part of the year, the inside buzz was all about the speculation of who would make it through, back into regular continuity. Nate made it, and he got to keep his own book, **X-Man**.

And here we are a year later, no closer to unraveling any of the new mysteries brought about by this monumental crossover.

Marvel also brought us back the Punisher by way of killing Nick Fury. Bad old Frank Castle popped a cap in Nick Fury, then got the chair, and then got his own book written by comic veteran John Ostrander. Does anybody care? We doubt it.

The Hulk is going through another major identity crisis. It's still a fun read. At least for now.

The biggest news was the addition of actual talent to several "fading fast" titles. The addition of Deodato to the **Avengers** and **Thor**, for instance. The fantastic writing of Warren Ellis on **Thor** and Mark Waid on **Captain America** are other examples. All of this got the fans to start picking up these "I just buy 'em out of habit" books again. Will it last? Only time will tell.



DC

They gave Byrne **Wonder Woman**. At this point, the jury is definitely out but leaning towards a verdict of guilty (um, that would be bad).

Claremont lept boldy back into comics with **Sovereign Seven** and was promptly tossed back to the wolves. Keep in mind, it's early yet. Maybe it'll all start to make sense.

The biggest news was **Starman**. James Robinson played God and breathed new life into the super-hero genre (with the more than ample help of artist Tony Harris). His stories took the past and thrust it into the future. The fans love it.

Speaking of fans liking things, they really dig **Preacher**, at least the fans old enough to buy it. Well-written, well-drawn and violent as all get out, Garth Ennis and Steve Dillon have hit the mark.

Hellblazer pulled out of its Garth-less slump, and it appears to be doing okay.

Sandman remains the high point that a lot of the other Vertigo stuff tries imitate, but it's almost finished its run. Maybe fans of well-written fantasy-ish type comics will check out **Books of Magic**, a book that's been fantastic lately..

In the Bat corner of the universe, things went by on a fairly even keel. Kelley Jones was added to the regular roster of people that draw the pointy ears and tights of the Caped Crusader. **Azrael** drew people in for both the story and the art, while **Catwoman** drew people in because Jim Balent draws women very well.

Image

Spawn chugged on through the year maintaining high sales, a couple of spin-offs, and the coolest freaking toys that you can buy

Liefeld went to bat for 70's sci-fi geeks and brought them **Battlestar Galactica**—and it's a hit. Liefeld also helped push back the woman's movement about 50 years to bring us **Avengelyne**. He also brought us **Glory**. It worked, they're hits

Top Cow is bringing on the babes, cross-overs, and variant covers. They're moving full speed ahead. Silvestri teamed up with Billy Tucci for a cool cross-over with variations a-go-go! **Cyblade/Shi** and the aptly titled **Shi/Cyblade** hit the market with a one-two punch.

Gen 13 began their new ongoing series this year with quite a bang. They pulled no punches and brought us 13 different cover variations The fans went wild.

People are still talking about **Astro City** #1. Image pulled quite a coup to bring us this fine tale of real-life interaction with super heroes.

Oh yeah, and the ever-loveable **Bone** went to Image

BELIEVE ME, IF THAT FOOL HAD ANY HEART AT ALL, HE'D TELL YOU THAT YOU ARE THE MOST BEAUTIFUL, DESIRABLE WOMAN IN THE WORLD!
C'MON!
THAT EVERY NIGHT I DREAM YOU LOVE ME...
...BUT EVERY MORNING, I'M ALONE.

DAVID LAPH
STRAY BULLETS
4
POISON ELVE

Dark Horse

The house of diversity continued the tradition by bringing us everything from **Doc Savage** to **The Big Guy and Rusty the Boy Robot**. The flagship title of Dark Horse would have to be **Dark Horse Presents**, though, which made a triumphant return with five issues of #100. They packed a lot of talent into those issues and brough that title back up to speed. Dark Horse also entered the "bad girl" fray with the under-rated **Ghost**. And they finally unleashed the **Mask** on a monthly basis as well.

They're not the Big Guys, but they get by.

Self-publishing was where it was at this year. Books like **Stray Bullets**, **Strangers in Paradise**, **Optic**

[illegible] THB and Pelson Elves all grabbed a [illegible] buying dollar. Fans dug all [illegible] of the trend of telling your story, your [illegible] They [illegible] in equal measures with all [illegible]

"Trust No One"

[illegible] X-Files made the leap from the small screen [illegible] world with a #1 issue that everyone [illegible] have. They ended up paying top dollar and [illegible] with that issue. The series appears to [illegible] and enjoying successs with both fans [illegible] show and comic fans.

And on the Seventh Day, He created the "Bad Girl"

[illegible] continued to lead the pack in the "wow, [illegible] couple of cool variants" department. [illegible] set new standards in [illegible] a couple of surprise variants [illegible] "Lady Death" didn't hurt anything either. [illegible] continued to drive Shi into the hearts [illegible] of America. There were cross-overs, [illegible] special editions, and comics with lots of words, all which helped [illegible] the readers it had and bring in the new ones. [illegible] team of [illegible] and Sirius brought us the much anticipated [illegible] of Dawn. Of course there were variant editions—did you really [illegible] that there wouldn't be? [illegible] a skimpy little suit and [illegible] Lady Rawhide entered [illegible] wrestling contest between [illegible]

THE DEAD?

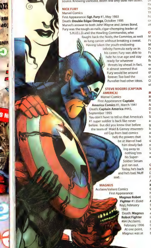
With 1995 coming to a close, what better way to look back at the year in comics than to see which characters have met their untimely demise. That may seem a little grim, but deaths of significant comic book characters have recently become the preference of publishers wanting to shake up a title while attempting to get readers interested in their product again. Of course, there are always exceptions to this rule, and just because a character dies doesn't necessarily mean we will never see our beloved hero or villain again (remember Superman). Nevertheless, here's a small list of some old friends (and enemies) we may not see for quite a while. Then again....

DARKSEID
DC Comics
First Appearance: **Superman's Pal Jimmy Olsen** #134, December 1970 (cameo); **Forever People** #1, February/March 1971 (1st full appearance)
Death: **New Gods** #2 (3rd Series), November 1995
Jack Kirby's most diabolical villain and the predecessor of Darth Vader, Darkseid had menaced the DC Universe for more than two decades. Now, after keeping his foes at bay for so long, while attempting to destroy Wonder Woman's Paradise Island, his son Orion finally does the seemingly impossible by destroying him within the source. Knowing Darkseid, death will only slow him down.

NICK FURY
Marvel Comics
First Appearance: **Sgt. Fury** #1, May 1963
Death: **Double Edge: Omega**, October 1995
Marvel's answer to both John Wayne and James Bond, Fury was the tough-as-nails, cigar-chomping leader of S.H.I.E.L.D. and the Howling Commandos, who fought back the Nazis, the Commies, as well as lung cancer without breaking a sweat. Having taken the youth-endowing Infinity Formula early on in his career, Fury was able to hide his true age and stay ready for whatever threats lay ahead. In fact, it almost seemed that Fury would be around forever. Too bad the Punisher had other ideas.

STEVE ROGERS (CAPTAIN AMERICA)
Marvel Comics
First Appearance: **Captain America Comics** #1, March 1941
Death: **Captain America** #443, September 1995
You don't have to tell us that America's #1 super soldier is back like never before. But did you know that before the team of Waid & Garney resurrected Cap from bad comics hell, the powers that be at Marvel had him slowly fading away to nothing 'cos his Super-Soldier Serum just ran out. Today, he's back and he's bad. 'Nuff said.

MAGNUS
Acclaim/Valiant Comics
First Appearance: **Magnus Robot Fighter** #1 (Gold Key), February 1963
Death: **Magnus Robot Fighter** #64 (Acclaim), February 1996
At one point, Magnus was at the pinnacle of the Valiant universe. He was
of those heroes that symbolized everything
good and noble in the human spirit. So whe
the Destroyer lashed out against Earth's Mal
tainted human populace, killing millions in t
process (including, we presume, Magnus), w
left to wonder whether Magnus would have
gone through sacrificing himself to the Mal
menace so that others might have lived.
Personally, I'm betting that he would have.



MORPHEUS (SANDMAN)
DC/Vertigo Comics
First Appearance: **Sandman** #1, January 198
Death: **Sandman** #69, July 1995
The character of Morpheus was never ours t
have. Neil Gaiman was nice enough to shar
creation with us for a little while, and, for th
alone we fans owe him much.

OTTO OCTAVIUS (DOCTOR OCTOPUS)
Marvel Comics
First Appearance: **The Amazing Spider-Ma**
May 1963
Death: **The Spectacular Spider-Man** #221, February 1995
After years of things not going his way, this
finally had it all. He knew the love of a beau
woman, and his greatest enemy, Spider-Ma
owed him his life. How could it get any bett
than that? Kane, one of Peter Parker's nume
clones, didn't bother to ask when he broke
Octopus's neck. My guess is that he didn't c
either.

MAY PARKER (AUNT MAY)
Marvel Comics
First Appearance: **Amazing Fantasy** #15, August/September 1962
Death: **The Amazing Spider-Man** #400, Ap
1995
She was there for Peter Parker before he be
a clone. She watched him as he grew up to be the hero we knew him to be. And after all these years, fans have now learned that she knew her quiet and studious nephew was Spidey all along. Sleep well Aunt May, you will be missed.

OLIVER QUEEN (GREEN ARROW)
DC Comics
First Appearance: **More Fun Comics** #73, November 1941
Death: **Green Arrow** #101, September 1995
Washed adrift on an deserted island, millionaire playboy Oliver Queen turned his back on his bourgeois life

and became DC's emerald archer. Years since, Queen's lust for justice has put him in constant danger, with only his courage and uncanny skill with the bow to save him from certain doom. But when Queen tries to save the day by attempting to stop a Russian bomb from detonating over Metropolis, it backfires…literally.

WARROOARR
GOTTA ROLL WITH HIM…
…TRY AND CUSHION THE—

RED SKULL
Marvel Comics
First Appearance: **Captain America Comics** #1, March 1941
Death: **Captain America** #448, January 1996
Hitler's former right-hand man in the Marvel Universe and Captain America's sworn enemy, the Skull recently masterminded an alliance with the Star-Spangled Avenger to save the world from the Cosmic Cube. Being true to form, the Skull later turned against Cap and trapped him inside the cube. After escaping, Cap cut off the Skull's arm with his shield in an attempt to take the cube from the villain. In doing so, Cap shattered the cube, destroying it as well as the Skull and leaving only smoldering embers in their place.

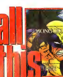
MAY PARKER
SHE TAUGHT US LOVE

SABRETOOTH
Marvel Comics
First Appearance: **Iron Fist** #14, August 1977
Death: **Sabretooth Special** #1, January 1996
After blowing his own head off in front of the X-Men, there can be no doubt that Sabretooth is stone-cold dead. On a brighter note, fans will be able to see him join the ranks of X-Factor sometime in '96. You try and figure it out.

MILES WARREN (THE JACKAL)
Marvel Comics
First Appearance: **The Amazing Spider-Man** #129, February 1974
Death: **Spider-Man: Maximum Clonage** #1, August 1995
This was the beginning in a long line of Spider-Man related deaths. Miles Warren, the man responsible for starting this whole Spider-Man cloning mess, met his bitter end trying to save Gwen Stacy's clone from falling to her death. Having pushed her over the edge of a building while disarming her, he then clumsily tried to rescue her, falling to his own death instead and almost causing hers. Well, it's the thought that counts.

THEODORE WINCHESTER (GRIZZLY)
Marvel Comics
First Appearance: **X-Force** #8, March 1992
Death: **Cable** #24, October 1995
A member of Cable's Six Pack, Grizzly was always the quiet, big guy on the team. Underneath his bestial exterior, though, was a gentile giant who would lay down his life for his friends in a New York minute. But times change, and, thanks to the mysterious Tyler, Grizzly became the murderous monster he had always appeared as, only to be stopped by Domino shooting in self-defense.

all this AND MORE!



One of the great things about this wacky little industry is that comic stores can sell just about anything. This works out well because comic companies can make just about anything. Now there's no technical name for all of this other comic paraphernalia, but we think it's pretty cool. Here are a few of the cooler items that made their way into your local comic shop this year (in no particular order —we don't want to hurt anybody's feelings).

The Lady Death Beach Towel
Imagine being able to wrap the voluptuous diva of Death around your body. I'm imagining it right now, so if you'll excuse me for just one minute... okay, I'm back. Do I have a glow? Take her to the beach or keep her in your bathroom, it's all up to you.

The Madman Beach Towel
Wow, imagine being able to wrap the handsome Frank Einstein...wait a minute, that doesn't sound right. This is the kind of towel to take to the bar or enjoy a football game with.

The Vertigo Tarot Deck
A whole book and card set designed by Dave McKean; could life get any better than this? The whole thing was pretty cool and they only made a very limited amount, making this one of the harder to come by, cool collectibles of 1995.

The Lady Death Statue
Three words for next year: life sized vinyl.

The X-Men Stamps
It would have been nicer if the stamps had actually been created and used by the good old U. S. of A. instead of Mongolia (we're not even sure where that is), but hey, what are you going to do.

The Spider-Man Christmas Ornament
A follow-up to the really cool ornament that they did last year. That one was sculpted by Randy Bowen, and, while he didn't return for the job this year, they're both really cool.

Mousepads
I've just been told to step away from the obviously bad joke involving rodents with apartments. This past year saw a bunch of cool characters (Gen 13, Ghost, I-bots, an Madman) slapped onto a pad which allows your mouse work. Cool stuff.

A Couple of Really Nice Prints
Michael Allred continued the tradition of excellence wit another beautiful print. Speaking of beautiful prints Joh Romita Sr. and Alex Ross teamed up to bring us a specta ular Spider-Man print courtesy of Marvel Limited.

Zippo Lighters
Burn things in the privacy of your own home and share bond with your favorite comic book character.

Grendel Statue
Wow, did this thing come and go, and I didn't get one. Despite that, it's another beautiful statue courtesy of Bowen studios. So many people wanted this thing that they had to make two editions, and that still wasn't enough.

X-MEN
POSTAGE
STAMPS
VOLUME
BISHOP
BEAST
ROGUE
GAMBIT
CYCLOPS
STORM
PROFESSOR X
WOLVERINE
MONGOLIA

GRENDEL
MONGOLIA
250

distributor WARS

PREVIEWS
ALL WEAPONS!

[illegible] you want a Marvelution?
[illegible] the plans started leaking out in October [illegible] the whole thing might have really started [illegible] Marvel Entertainment Group, Inc. did their [illegible] stock offering in 1991. The whole corporate structure changed, and it became clear [illegible] Marvel management had a vision of the [illegible] far different than the way it was at the [illegible].

[illegible] November of '94, they scooped up then-floundering Malibu Comics and added number two [illegible] card company SkyBox to their list of hold[illegible] already owned the number one card [illegible] Fleer. Then Marvel bought Heroes World [illegible], formerly the third largest distributor [illegible] in late December, 1994.

[illegible] January, 1995, they announced that, starting in [illegible] Marvel Comics would be exclusively distributed through Heroes World. Between January [illegible] a firestorm of controversy erupted [illegible] the decision. In April, Marvel held meetings [illegible] attempt to reassure and inform retailers [illegible] their motives and to describe their new distribution system. During this time, Marvel lost its [illegible] with Motown (who ended up with Image at [illegible]) and bought themselves all sorts of bad [illegible] relations. [illegible] with this problem, they [illegible] public relations department.

DISTRIBUTION INC.

[illegible] and Reactions
[illegible] 28, DC Comics and Diamond Comic Distributors reacted to Marvel's move and [illegible] that they had inked an exclusive deal. [illegible] July 31, Dark Horse announced their exclusivity with Diamond. That same day, Image [illegible] and Maximum Press signed a similar [illegible] intent. On August 4, Diamond and [illegible] Comics signed a deal that had been [illegible] with a handshake at the San [illegible] Comics Expo.

[illegible], Broadway Comics, Crusade [illegible], Gemstone Publishing (us), [illegible] trading card company), London [illegible] Studios, Sirius Entertainment, and [illegible] (them) have sided with [illegible].

[illegible] City Distribution, the former second [illegible] distributor, countered and signed up [illegible], Kitchen Sink, TSR, Editions 1000, [illegible] Corporation and Viz.

[illegible] other distributors, such as Friendly [illegible] (bought by Capital), Styx, MultiBook, [illegible] are either out of business or [illegible]

year end MARKET REPORT

We could easily go on pages about the sad state of things in the industry, but it really wasn't all that bad this year. Sure, a lot of stuff was going on, distribution and all of that, but people were still buying comics. Let's hop in the way-back machine and take a quick cruise through the movers and shakers of 1995.

Golden Age

See the **Overstreet Comic Book Price Update**

Silver Age

Hey guess what, that cool old stuff from the sixties is still pretty gosh darn expensive, and it just keeps on getting higher and higher. DC Silver appears to be where it's at, but Marvel is still holding ground. Titles across the board made dramatic price increases, and this trend looks to be continuing into 1996. Demand for high grade copies of all key books have shot through the roof. **Amazing Fantasy** #15 ($23, 500), **Amazing Spidey** #1 ($16, 250), and **X-Men** #1 ($4,350) all commanded record prices in sales this year. These books are movin' on up. Mid to low grade held their own against the big players but are still commanding Guide prices, while the Guide strives to keep up with the premium prices of high grade. For the full story on the Silver Age, start saving those pennies, as April will mark the release of the 26th Annual Overstreet "Big Book."

Hot Stuff from the 70's (and some cool stuff, but we don't mean hip!)

Some call it the Bronze Age, but we call it the aforementioned, so sue us. The biggest books of this period did about their usual this year. **Giant-Size X-Men** #1 ($330), **X-Men** #94 ($135), **Hulk** #181($310) all went casually about their business with moderate, though respectable price increases. One of the books to look out for this past year was **Iron Fist** #14 ($135), which finally started to make some bigger leaps in price. In fact, all those old Sabretooth appearances have been heading for the high ground. No one knows what to do about the early Spidey Clone stuff, and if you have any questions... why don't you give Marvel a call and ask them. **Amazing Spider-Man** #129 ($275) noticed a definite chill in the air as people across the world gave up on the Punisher (**FAN** Editor Michael Renegar, however, still clings to the past).

The New Stuff

Wow, it's enough to make you scratch your head and yell into the crowd, "What a freakin' year!" Marvel hit it big at the early part of the year with "The Age of Apocalypse," but then they kind of dropped the ball, banking on all the Clone stuff. The books from "Age" held the high ground but then had the rug pulled out by fickle fan-boys who'd already found the new "breast-of-the-month." **X-Man** (steady at $6), **X-Men Alpha** (holding at $7), **Omega** (lounging around $5), and **Prime** (skipping around $5) all came out of the clump and are still in moderate demand. Hey, did we mention that the whole Clone thing kind of fell apart? The new breed of Marvel comics: the company that put some genuinely good writers on their sadly-in-need-of-repair characters. Keep an eye on Cap and Thor, as demand appears to have outweighed the actual orders. At least for the next couple issues. Oh yeah, that Clone thing completely fell apart.

DC didn't fare all that much better. They swung and popped up to the shortstop on "Death of Clark Kent," "The Trial of Superman," and, most sadly, **Sovereign Seven**. They hit the ball out of the park, however, with **Preacher** (on it's way to an easy $10) and **Starman** (loosely hanging out around the $5 mark), while **Sandman** was still batting around .330. Flash remained a heavy hitter with "Terminal Velocity" and the hit off-shoot **Impulse**. The jury's still out on **Underworld Unleashed**; gotta love the fluorescent green cover color though.

Oh, and DC didn't mess with Clones or anything.

We just don't know anymore—should we call them "independents?" Let's just call 'em "The comics that are real popular but aren't published by *Marvel* or *DC*." With that out of the way, the "Bad Girl" stuff is still hitting the proverbial nail on the head. Books like **Dawn** (variants going between $20-30), **Shi** (#1 resting comfortably at $30 and the #5 variant doing the jig at $15), **Lady Death** (#1 at $75 and the ultra cool premiums and variants anywhere from $25 to $100), **Razor**, and (starting to slip a little) **Vampirella**. These books are **H-O-T** (um, that spells **HOT**). The prices have sky-rocketed for first appearances, #1's, variant editions—you name it, people want it. For example, the release of **Dawn** by itself was hot, what with the moderate print run and variants. But it sent the old **Cry for Dawn** (#1 on it's way to the $200 point) stuff through the roof. By the same token, the current **Vampirella** is slipping slightly, but the old Warren magazines are out of control, especially the elusive #113 (being sold with no problem for $150, we're still working on catching up). There are some stragglers clinging to this whole "Bad Girl" thing, **Double Impact** and **Hellina** springing immediately to mind, as they scored moderate success, but nowhere near as close to all the rest. **Lady Rawhide** was also set up to disappoint, with people quickly forgetting about the old West gal.

Topps more than made up for the "bad girl" let-down with a paranoid hit, the **X-Files** (#1 approaching $30, and the hard to come by #2 approaching $25). There are no words that don't reek of cliche to describe this comic. The interest lies in #1's and #2's, with fairly high prices still being paid. Keep an eye out for Topps' **Mars Attacks**; it's gonna be a movie ya know.

The big boys at Image entered the "Bad Girl" arena (are you playing the "count the quotes" home game for added fun and prizes?), and **Glory**, **Witchblade**, and **Avengelyne** (#1 w/Chromium cover for $5, but the glossy is $27 and the gold is $25) all scored solid hits. Once again, the variant monster rears its head and sucks money from the fan's wallet. Well, funny that we should be speaking of variants. Image hit the motherload of all variants from now until the end of time with **Gen 13** #1 (variants going for between $15-$30). Thirteen freakin' variants, and the fans had to have them all. They were all just too cool not to collect. Spawn has no variants, but it still sells *really* well. And no hint of Clones there either.

We got a little side-tracked with Image but let's wrap it up and head back to the "independents." This next bunch have earned the title. The Antarctic Press run of **Strangers in Paradise** (the first 3 issues going way out of control, between $20 and $30) is resting high on the money scale. **Stray Bullets** is climbing. The biggest current success that means big bucks for the old stuff is **Poison Elves** (check out the listings, these issues are between $30 and $50). Paul Pope's **THB** is finding itself hitting the high marks. That nasty low print-run culprit is behind the high prices. Hey, have we ever mentioned that demand + low print-run = high prices? **Ash** #1's ($9.50) and #2's ($8.50) are the perfect example for this formula. We've also got the bad boys of Verotik pulling in readers and big prices with their "unique" comic books.

Well, that's it. We could go on for pages and pages, but that would get real boring, real fast. Especially since we've run out of Clone references. The stuff up above isn't everything that happened this past year, just the stuff we could remember and throw together at the last minute. If you want to play at home, pull your **FAN** #1 out of the vault, open up the mylar, and check the prices against this issue. It's fun for the whole family! ■

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a farewell to the sandman

It has been an artful, passionate, unpredictable road trip up, down, and around the valleys and summits of hope and despair, slowing only to acknowledge the reckless enthusiasm of desire, question the finality of death, or ponder the nature of dreams.

Dreams

Written by J.C. Vaughn.
Reported by Joseph P. Rybandt, Scott Braden, Jeff Dillen, and Steve Fritz

Dreams, of course, are what it's really been about. **The Sandman**, the lord of the sleeping hours, ends his run with #75, leaving behind a legion of fans and an industry which has been changed by its existence.

"I feel very satisfied," said **Sandman**'s creator, Neil Gaiman. "I feel like somebody who's built a house. Once the house is built, you don't have the urge to keep building. There are bits of it I look at that I wish were better, and there are bits of it I look at that I'm quite proud of, and there are bits of it I look at and I just go 'What was I thinking?' There are other bits that I look at and I really do think 'What was I thinking?' But I think, overall, it is a house," he said. "You have a story, a great big sequential story which may well have floors but there isn't anything else like that around and we did it. We did what we set ou to do and there is a feeling o accomplishment and a feelin of satisfaction. I never got bored and I did actually get t finish the story I set out to do."

He wasn't always sure that he'd get to finish the tale, par ticularly in the early days. "My assumption with **Sandman** was we'd go for a year, which was why I plotte the first storyline over eigh issues. I figured at issue eigh they were going to give me ring and say 'Sales are down the toilet, but we'll wrap it up at the end of the year.'" Obviously, that did not happen.

"I was very surprised when 'round about issue eight we were selling more than any horror comic had sold. I mea we were selling more than **Swamp Thing** had ever sold. We were selling more than any comic of that kind in the previous five years had sold, and that was astonishing."

[illegible] **Sandman** #8 when it all [illegible] together, he said. [illegible] doing a story in which the [illegible] wandered [illegible] and nothing happened. I don't know it was probably the first 'Sandman' story. The [illegible], they're very [illegible] look at them [illegible] see where they came [illegible] see me doing Alan [illegible] can see me doing various other things. I think issue eight [illegible] issue that started to [illegible] me."

[illegible] Gaiman's ethereal and ever-[illegible] mix. **The Sandman** [illegible] audience than [illegible] readers have run [illegible] from Stephen King to [illegible] both of whom wrote [illegible] for the books collecting [illegible] college professors [illegible]. It's not that it [illegible] comics collectors, [illegible] it transcended the closed-[illegible] superheroes. It was [illegible] who had [illegible] in only for **The Sandman**.

[illegible] **Sandman** brought to comics [illegible] extraordinary [illegible] Vertigo line [illegible] Before [illegible] **Swamp Thing**, [illegible] in terms [illegible] of crossing [illegible] market of people who [illegible] comics. I think creatively [illegible] **Sandman** [illegible] exceedingly high among [illegible] but, unlike [illegible] from all [illegible] demographics, [illegible] difficult to find [illegible] 'Mary' doesn't begin [illegible] **The Sandman** [illegible] book [illegible] proclaimed its [illegible] appeal.

[illegible] other than cover [illegible] Dave McKean, never stuck [illegible] for very long—mostly by [illegible] but many of them had a [illegible] impact on the character [illegible] they illustrated. It [illegible] by many to be a [illegible] assignment to get a **Sandman** story. Many of the artists [illegible] some of their best work for the book.

Writers? There was only one. Gaiman at times might have been the only person who knew where the whole thing was going, but now it's clear that there was a destination, a place to finish. In the end, **The Sandman** is a seminal work of fiction, and he's the guiding force behind it. It just happens to be in the form of a comic book. He pushed the medium for all it was worth. Sometimes it didn't work, but more often than not it did. Sometimes it would seem like he'd lost the focus, then it would all click, the images would sharpen, and suddenly you could almost hear a collective "Oh, yeah!"

UNIQUE VISION, UNIQUE DEAL

So unique was the vision, that DC adopted an equally unique deal for **Sandman**. They agreed to stop publishing the title when Gaiman was done with it. They've pledged not to bring back Morpheus, the Sandman, once he was finished. Gaiman, for his part, made it clear that if DC went back on their word, that he'd never work for them again. It's still an incredible move on DC's part, since they own the character. How unique is it? Name one other deal like this. Stumped? That's because there isn't one.

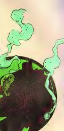
Dave Sim, creator and publisher of **Cerebus**, questions the reasons for DC's decision, but not the decision itself.

"I think Neil made an enormous contribution to the history of comic books with **Sandman** which I would venture to say was, in spite of, rather than because of, the corporation it was done through," he said.

Dick Giordano, former Executive Editor at DC, said that he believed DC did the right thing in treating Gaiman and **Sandman** this way. He said the impact and status of the title are well understood.

"He didn't ask for that. DC just decided there's no point in going on, that it's such a personal viewpoint in **Sandman** that it would be best to say we were successful, Neil was successful, let's call it quits. I really wish, for example—this is very personal, nothing to do with anybody else [illegible] when [illegible] of Green Arrow [illegible] just [illegible] of its many superhero books that I've [illegible]," he said.

"I'm glad that we published it. I'm sorry to see it go, but I would rather that it go with Neil than become a shadow of its former self. I don't want to put down anybody else who might have worked on the book, but it would not have been their vision. It was Neil's vision, and with Neil off it, I would think that the best way for it to be is gone. I was pleased that DC had thought enough about it to want to let the series stop, and I was praying that when push came to shove that they would do it because the book has been a definite money maker for DC and it's kind of hard to say 'Yes, it's a money maker but it's going to be creatively bankrupt if we let it continue in somebody else's hands.'"



AND IN THE END...
Since time has yet to grant the benefit of historical perspective, it's possible to make too big a deal out of the book and everything that it, DC Comics, or Neil Gaiman achieved. The effects of **The Sandman**, though, are far reaching. Here are some closing observations on it, and what it has meant to the industry:

neil gaiman

NEIL GAIMAN ON THE ARTISTS
"They're all your children," Gaiman said of the 75 issues. "I like **Sandman** #19, because it was very, very hard to do. To get all levels of the action occurring to work at the same time. I had the back stage, the front of stage, the front row of the audience, and the back row of the audience. I had a plan which already existed which meant that things had to go at a specific pace and I did it in 24 pages and I was very proud of myself. I loved **Sandman** #50 because it did what I wanted I suppose, because Craig [Russell] brought so much to it. I love 'The Wake' just because of Michael's [Zulli] pencils, there was just a wonderful delicacy to that. I think it was very nice to just gently go and look at all of these characters and hear what they had to say. I think one of my very favorites right now is #74 by Jon Muth, which is an old Chinese poem that I wrote. I got to sit and read it the other day and I thought 'I have no idea if anybody except me and Jon are going to like this.' It's perfectly possible that everybody's going to read it and go 'What the [expletive deleted] are they doing, they've gone mad.' But I don't really care because it's the penultimate issue, it's **Sandman** #74. If they don't like it, what are they going to do, not come back?"

NEIL GAIMAN ON THE FUTURE
"I started working on **Sandman** in October 1987, and although I got a lot of other things done since then, it has been the main constant in my life and there are lots of things I wound up putting off until it was finished. So right now, what I'm looking at doing is just doing lots of the things that I said 'When **Sandman**'s finished, I'll look at that.' I'm just looking at doing all or some of things I figured I'd do when **Sandman** was finished. Then I figure I'll come back to comics because it's my love."

Gaiman said it will be hard to stay away from the characters he created: "I'm finishing the **Death** mini-series. After that, I would like to do a **Delirium** mini-series. After that, probably a **Despair** mini-series." He said he'll also be serving as a consultant on **The Dreaming**, the new Vertigo series taking **Sandman**'s place on the racks.

"**Neverwhere** starts filming in February," he said of his BBC-TV series. "I'm going to be going over to England for four or five months to work on that, and I'm really looking forward to it. Casting and picking a director is a lot like picking an artist to work within comics. There was a point with the TV series where many of the producers and the executive producer wanted one director and I wanted another. I wound up getting the one that I wanted mainly because I had a very, very clear vision of what I wanted and why I wanted them, from having worked with so many different artists over the years."

Although the television series won't be seen immediately in the States, we will be able to read about it: "I'm going to be writing a novel based on the TV series. [It] should be fun. I really don't want to do a novelization, so I fear this is going to be more of a novel in collaboration with myself."

mike dringenberg

"Just looking back on it, there are just situations where I feel there were a lot of missed opportunities," said Mike Dringenberg of his stint on **Sandman**. He and Sam Kieth, creator of **The Maxx**, were the original artists on the title. "Things that I look back on now and I do that classic Homer Simpson 'doh' kind of a thing.... Occasionally I look over the work and I go, 'Yeah, it was a fairly solid comic.' Then again, there's another part of me that

Mike Dringenberg
Originally the inker on **Sandman**, Mike Dringenberg soon became the penciller of the book. He left not too much later. He's now working on **The Way of the Sorcerer**, a graphic novel due from Marvel

P. Craig Russell
Stormbringer, an upcoming *Elric* mini-series from Topps, will feature P. Craig Russell's standard-setting interpretation of the character. His previous *Elric* work appeared from Pacific, Epic and First. The zero issue of the series will adapt Neil Gaiman's short story, 'One Life.'

n lieu of what we had originally in mind for the book, and I thinking that it could've been so much more. But I think Neil's been doing a job with it since then. He's been getting a lot of good artists on the book and the premiere, 'flagship book' is a kind of a compliment in that the book has survived almost 100 issues now of acceptable quality, is something. Very few issues of good solid writing…and to have at least competent, if not absolutely amazing art is quite special."

kent williams

Tear of Kabuq, to the Vertigo preview for 1992. "At the time, I was working for DC [**Tell Me Dark**] with Karen Berger, and this pre- book came up and Karen thought that maybe I would like to give it a story went over well, as did the whole Vertigo wave. "It seemed like it pretty good response and I enjoyed doing it. I had just come off of a fully painted book, so it was refreshing to jump on something that was black and white line." Williams agrees the popularity of **Sandman** continues to blur the distinction between 'mainstream' and 'underground.' "Well obviously the popularity of it and the readership that it had, and the fact that it was not a 'mainstream' book but nevertheless had a pretty substantial following."

p. craig russell

script I've ever given in comics, that's certainly one of my favorites," said P. Craig Russell, who gave **Sandman** #50 its "But aside from that, I think the Kelley Jones did with Neil, 'Calliope,' (**Sandman** #17) I think that's probably my the one that he gave me. I that idea, that kind of dream of unlimited inspiration, the faucet that never turns off. Of course we'll always wish things were like that, that we didn't have any blank spots or writer's blocks or any of that sort of thing. To see a story played around with that in which you're granted that wish and that it turns out to be hell on earth was a lot of fun. It was just about my favorite of them all."

When it comes to wishing for more, Russell isn't greedy about another chance to draw Morpheus. He's content to see Neil move on, as long as he's moving along to other projects.

"It's been an amazing run to have that many issues that are of such quality. As long as Neil is still writing, to me, no matter if he's writing **Sandman** or **Mr. Punch** or whatever, as long as I can keep reading books by Gaiman, I'm much less concerned about whether it's part of a series."

Perhaps Russell is so content with the end of **Sandman** because it's opened another avenue on which he'll work with Gaiman. "He contributed to an anthology of new Elric stories last year," Russell said of Gaiman's short story, "and he had faxed me his Elric story

Kent Williams

of the artists (along with Jon J. Muth) on Marvel's Havoc/Wolverine: Meltdown, Kent Williams spends most of his working time doing spot illustrations for

Neil Gaiman

Best known as the creator of Sandman. Thanks for everything, Neil. Encore!

because he knew I was adapting **Stormbringer** (for Topps) and would be interested in it. It was such a good story that I've just adapted it for comics, and it's going to run before **Stormbringer** because it's a strange way to segue into **Stormbringer**. So that's twice I've gotten to work with his words."

Endless at some point and he's doing **Death** and then he's doing **Delirium** and then after that we're still figuring it out. But he's definitely made a commitment to do that, but we're still continuing to do the variety of books and unusual things. That is our reason for Vertigo's changing, because the **Sandman** is no longer there as a monthly title."

karen berger

"I think as an overall package especially with the covers, it doesn't really look like any other comic. With Dave's [McKean] covers, he was really the first person to go out there and do really contemporary illustration on comics on a regular monthly basis," said Vertigo Editor Karen Berger. "I think that has attracted people from outside of comics to the book, just from a purely a surface level of just seeing it in a comic book store. Creatively, you're dealing with the concept of dreams which every living creature shares, and because of the strength of the concept and [what] Neil has done with it. He hasn't done one story twice. His love of history and literature and mythology and people and dialogue and conversations all has taken form in this book. He's used historical figures and a lot of types of characters and different people from different walks of life to give the book a universal appeal."

She says that the end of Vertigo's flagship title is as much a beginning as an ending.

"It's not really going in any different direction it was going before. **Sandman** was our flagship title, but we're headed into our fourth year after completing three successful years, and in those three years we've really been rounding out creatively the type of material that we're doing. I think the stuff really ranges. So, you know, we'll miss **Sandman** and I'm really sorry that Neil didn't want to write the book anymore monthly, but we're doing **The Dreaming**, which is a book that very much is built on the atmosphere and a lot of the characters that Neil has written about or created in The Dreaming," she said. "The Dreaming itself is something that Neil has created that we're using as really our main character, so to speak. We're planning to do a lot in that area, and Neil is planning to do mini-series or specials featuring each of the

george pratt

Sure, George Pratt didn't do a whole lot on **Sandman**, he only inked a few issues. But hey, this guy did **Enemy Ace: War Idyll**, so indulge us. "I was asked to ink several issues by Karen Berger. One of the issues was definitely more like a favor for Karen. They were running really late on one issue, but they were really fun to do." George wasn't completely in the know about what **Sandman** was becoming. "I didn't know who was penciling at the time and they said 'Well, we have Kelley Jones' and that was like getting to play Bernie Wrightson again, and Dringenberg was fun too, although I think he was really

Karen Berger

As Executive Editor of DC's Vertigo line, Karen Berger has successfully built a base from which comics have escaped their traditional trappings. In doing so, the Vertigo books have attracted a very diverse audience. She was kind enough to speak with us while on maternity leave.

George Pratt

The author-illustrator of Enemy Ace: War Idyll, George Pratt is currently working on a book about the blues.

[illegible] with what I did." A "little" dissatisfied [illegible] understatement.

[illegible] had a big to-do at San Diego. The thing about [illegible] had half-inked a book with a rapid [illegible] and don't get me wrong, it was beautiful [illegible] They should have allowed him to do it all on his own, but I know that he was very slow at that." [illegible] was widening. "It was just not the way I would've approached it. So all of a sudden there are these two disparate styles in there that made no sense at all and it really hemmed me in. [illegible] forced into doing something I didn't real[illegible] want to do." All in all, it worked out well for [illegible] "I actually thought that generally a lot of what I did on that book I enjoyed."

We enjoyed it as well, but not as much as we'd enjoy an Enemy Ace sequel, but we'll have to make do with George's next project, a book o' the Blues. "It's an actual novel that I've written, with about 300 pages of text and about 100 or so pages of comics, illustrations, and photographs. And there'll be a compact disc with recordings that I made in Mississippi and interviews with the old Blues guys. We've also shot about 20 hours of video." Cool stuff!

marc hempel

It was the storyline that marked the beginning of the end: "The Kindly Ones." It was drawn, for the most part, by Marc Hempel, who is noted for his comedic work on **Gregory**. Among the fans, the idea of Hempel's art style appearing in **Sandman** took a little getting used to. Once again, though, Neil Gaiman demonstrated his remarkable ability to adapt his words to the strength of the artist.

"I think that my artistic approach to **Sandman** brought a very emotional and expressive quality to the art. Certainly a very direct and straight-forward approach and I think it was very effective on 'The Kindly Ones.' I have to admit that I'm not into gothic, romantic type things and I think Neil sensed that when he chose me to draw the run," Hempel said. "It's always gratifying working with a writer as good as Neil who can not only turn a phrase, but can think visually. As far as a collaborative type of experience, this has certainly been one of the top two."

Hempel had followed the book before he joined its creative ranks. "The first one I read was 'Midsummer Night's Dream' and I was quite impressed with it. I admired Neil's writing a great deal, very poetic. To me I was not surprised at all that it became as popular as it did."

Along with the end of the monthly series, the collection of "The Kindly Ones" is due to arrive in hardcover early next year. This has both Gaiman and Hempel very excited.

"During the course of working on the book, Neil and I were expressing a lot of excitement about the possibility of the book being collected. It seemed like it would make a nice strong collection in terms of the graphic novel both visually, and from a storytelling viewpoint. Which of course is all tied together anyway."

malcolm jones III

"You know you can't just buy a **Sandman** book and just look at the pictures," said Malcom Jones III, known to many for inking on **Sandman**, including stories collected in **The Doll's House** and **Seasons of Mists**. "You want to know what's going on. I loved the story where he had Death included [**Sandman** #8]. The attitudes between a brother and a sister, she seems to be badgering Sandman. People associate with that, particularly if they had an older sister or someone who personifies her attitude towards Sandman, like he was the little kid brother. It's just awful, but he's still a little kid brother."

Malcom Jones III
Currently at work on a couple of Spider-Man projects for Marvel, Malcom Jones III is also developing a creator-owned property.

Horse

Marc Hempel
Marc Hempel is perhaps best known for his work on Gregory. After a brief induction to the serious world of The Sandman, he has returned to making us laugh with his self-published TUG and buster.

mark buckingham

If you've followed **Sandman** from start to finish you've probably seen Mark Buckingham's work. If you fell in love with Dream's older sister, you've seen his inking skills at their best.

"Death remains my utmost greatest comic book love," Buckingham said. "Because she's a cute chick and you can imagine knowing her, unlike most comic book female characters who are grotesque plastic surgery monsters. I think with Death you could imagine that. Most of us probably know—not too well I hope—people who look and act like that. And they're this kind of cute girl you wished you'd gone out with in school, but you stood clear of because she seemed a little bit too weird. I think a lot of people can relate to Sexton's attitude's to the world in the first **Death** series [**Death: The High Cost of Living**]. Now I think Death is one of those lovely kind of cute characters that just make sense somehow, unlike a lot of comic characters that just don't belong in the real world."

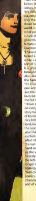
On **Sandman**, Buckingham said the view shifts from the somewhat odd girl next door to the fantastic. "**Sandman** has introduced a healthy element of traditional fantasy as opposed to the kind of futurist fantastical and the superhero which has dominated the bulk of the mainstream medium. It's nice to go back to something that's children's story books and fairy tales and the kind of myth that we've grown up with rather than the kind of beasts of the modern age dominating a story."

In inking **Sandman** #51 - 56, Mark thinks that he contributed "Very delicate line work and a sensitivity to other people.... I've just done my bit to help other people tell a good story, having never had the opportunity to pencil some **Sandman** myself. I don't feel I've actually contributed as much as I would've liked to have done to the book, but I'd liked to think I've helped a few other people tell their stories in the best possible way."

bryan talbot

Bryan Talbot

Nominated for an Eisner Award for his Tale of One Bad Rat, Bryan Talbot has worked on both Sandman and Hellblazer. He also worked on Neil Gaiman's Teknophage for ... and is working on a ... Dreaming, DC's post-Sandman Vertigo ...



"In earlier publishing, where 95% of the titles concerned one guy in tights hitting another guy in tights, it definitely brought intelligence," said writer/artist Bryan Talbot of **Sandman**. "It wasn't the only one to do that, but I think that was one of the main things it did."

Talbot, like many others, believes that much of the success of the title comes from staying away from general superhero material.

"It's different from the superhero stuff," he said. "The vast majority of people, other than comic fans, don't want to read the superhero stuff. It's really only the superhero fans, who are the bulk of the market, that want to read those books. The general public, which is 95 percent of the rest of the world, is not particularly interested in superheroes. What was attractive to a lot of people was how they showed his influences of dark fantasy literature. I think that was very appealing. He also had a lot of humor in them. And it's good that it had a lot of stories that appealed to women with strong female characters."

Questioned as to his contribution to **Sandman**, Talbot laughed and replied, "I have no idea. The times I worked on **Sandman** with Neil, we always talked a lot about the stories. Sometimes he'd still be writing the story while I was drawing some of it. I'd be faxing him the pages and he would sort of see something in the drawing and then write it into the story, which is a physical contribution, I suppose. But, I don't think I could assess what I brought to the series myself."

Also, like many others, Talbot found it difficult to pick a favorite story from the **Sandman** mythos.

"It's kind of tough to say. And besides, I don't think it would be fair to pick one artist's work on one story over another one, although I do admit, I did see the "Cereal" Convention. That was in the 'Doll's House' storyline. But my favorite story of the ones I did was the Augustus story, about him plotting the fall of Rome," he said.

"I have a couple of books on Rome, but I got a couple more at the library on everyday Roman objects. I was very pleased with how the Augustus story turned out. I mean, I put in lots of light, lots of white space, and a lot of horizontals and verticals to give it that classical feel. There's also some nice little touches that the readers wouldn't have noticed on a conscious level, but hopefully they would've taken note on a subliminal level. I mean, the story takes place over a whole day more or less. There was a day once a year that Augustus used to go out on the streets and beg, which is a historical fact. The story takes place on these steps with the day going by and what I did was, when Augustus and the dwarf sit down on the steps, I have the sun low and to the left of the picture and the wall that's on the right-hand side heavily shadowed. So, as the day goes on and the story progresses, the shadow gets shorter and shorter until it's noon and the sun's coming directly from above Augustus. Then, with the scenes that follow, the wall to the left-hand side becomes shadowed and the shadow from that side gets longer and longer. It gives the impression that the sun is going up and coming down again," he continued.

"Neil created something new," Talbot said. "That's quite a big thing in comics. It was something that nobody's done in comic form before. The character was very different than any other character in comics. The whole sort of world that Neil created to go with it is quite unique."

fancy for that moment so that, unlike most superhero books where you pretty much have a good idea what this new storyline is going to be about after you've read the first four or five pages, you really couldn't tell with a Neil Gaiman story where it was going," he said. "Sometimes Neil didn't know where it was going. Some editors plot out so far in advance, there isn't room for surprises. Karen gave him enough rope to do whatever he wanted with it, gave him the ability to not plot it so tightly that if something else came to mind that would move into a storyline, [he] wouldn't be able to do that."

dick giordano

[illegible] being a talented inker, Dick Giordano [illegible] for years as DC's Executive [illegible] it was in that capacity when Neil Gaiman and The Sandman came aboard, [illegible] the launch of the Vertigo line. He [illegible] what Gaiman brought to [illegible] a writer's vision.

[illegible] the simple answer is that it was a writer's [illegible]," he said. "As a matter of fact, [illegible] the Vertigo line came about pretty [illegible] as a result of the popularity of **Sandman** hot on the heels of the popularity of Alan Moore's **Swamp Thing**. It gave Karen [illegible] ability that she's been able to [illegible] into an entire line of books aimed at a [illegible] different audience."

[illegible] were **Sandman**, **Swamp Thing**, and [illegible] Vertigo books aimed at a non-traditional readership, but they found their mark [illegible]

"[illegible] considerable amount of proof [illegible] who buy most of her books, [illegible] **Sandman**, don't buy other comic [illegible] aren't regular comic book readers [illegible] to get off on **Sandman**, but [illegible] want to get **Sandman** because [illegible] and they hadn't been [illegible] comics before. Current proof of that [illegible] what I was told last week, the Vertigo [illegible] hasn't suffered the same sales [illegible] of the superhero books," he said.

[illegible] the innovations, and the distance from the DC mainstream, Giordano said "[illegible] did not want to totally separate his [illegible] DC's history The Sandman, [illegible] character who had lived before [illegible] incarnations, each having seemingly nothing to do with the last.

[illegible] the opportunity to create a [illegible], but he thought he wanted to [illegible] of homage to the ones that [illegible] before. In the process, at least for a [illegible] period of time, [he] gave up a certain amount of money because creators get paid [illegible] people who work on other people's property," he said. "But that's what he [illegible], and it was his choice. He definitely had a chance to have creator pay rights from the first issue. Of course, after a while when we saw how much different his was than the source material, so to speak, he ended up getting the creator share anyway. But that was definitely after the fact."

Looking at mainstream comics, and in fact most of the other comics being published when it was launched, **Sandman** was an offbeat title. What does Giordano think made such a title a success?

"Because it was offbeat, because the writer's viewpoint never changed. Because he dealt with whatever subject matter tickled his

Michael Zulli
New York City's Four Color Images gallery just completed a one-man show highlighting Michael Zulli's work, with particular emphasis on his Sandman pencils.

Mark Buckingham
Inker extraordinaire. Early works include DC's Death: The High Cost of Living and Marvel's Generation X. Mark is currently finishing the Death: The Time of Your Life with Neil Gaiman and Chris Bachalo.

Dick Giordano
Since retiring from his staff duties at DC, Dick Giordano has continued to ink projects for various publishers.

michael zulli

Michael Zulli seems to have the distinction of being one of Neil Gaiman's favorite artists. Zulli's art has illustrated **The Sandman** #13, 53, 70-73 as well as the **Alice Cooper** mini-series Gaiman wrote for Marvel and the—unfortunately—still-unpublished **Sweeney Todd**.

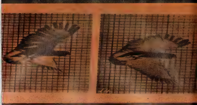
The relationship between the two is deep rooted. Zulli first became aware of Gaiman around 1986. "A friend of mine and I put together a package called **Puma Blues**, which was published through Dave Sim's Aardvark International," Zulli recalls. "Oddly enough, Dave got into a business disagreement with Diamond, and we wound up caught in the middle. So to finance the comic, a benefit book was organized and a number of independent artists contributed materials to help us raise money."

"Alan Moore and Tim Truman were some of the artists who put pieces in. One of the contributions we received was from England, a first edition work of two then unknown artists named Neil Gaiman and Dave McKean. We did not know who they were, so we didn't use it. So yes, I own a first edition copy of **Violent Cases**. So think, we could have had a cover by Dave McKean." It would be another two years before Gaiman and Zulli would actually meet.

"It was in San Diego, at a panel on comics and religion around 1988. We were both on it," says Zulli. "One thing I distinctly remembered was he had his facts straight on the panel and was extremely well connected. So after the panel, he really started to ask some really probing questions of me. We would talk again once or twice on the phone. Several months later he gave me a call and asked if I'd like to work on **Sandman** #18.

"I think what impressed him about me was I knew who the Velvet Underground and Lou Reed were. In fact, if you ever look back at **Sandman** #13, you would see the title of the issue was 'Men of Good Fortune,' which is from a Lou Reed cut off his album **Berlin**. You'd be surprised to find that Lou's stuff is a major foundation for both Neil's and my work."

The fruit of the first Gaiman-Zulli collaboration was the introduction of the immortal Hob Gadling, one of Morpheus' favorite drinking buddies. The conversa-



tions between Gadling and Dream were often used as foils to illustrate the Sandman's thought process. Zulli admits Hob is his favorite character and if Gaiman didn't let him do the Gadling story, Zulli would have "ripped his lungs out."

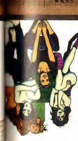
The soft tones which not only illustrate but permeate "The Wake" storyline come from working directly from Zulli's pencils. "We [had] talked about doing comics directly from pencil. It had been done before with less than spectacular results. As we talked about it, the medium grew up quite a bit. What you think of as comic book art was done out of necessity. Cheap presses and paper, very tight deadlines, you had to get a basic image done quick, keep it simple and not allow too much play in it with little bleed so it could translate well from the original image to the printed page. With the advent of all the new technology, we just thought why not go from the pencil to the final page."

Not only was the storyline a success, but Zulli believes that the series has been as well

"[The] major contribution of **The Sandman** is a general elevation of tone," Zulli opines. "The general tone of comics was raised that much higher. It allowed that many more possibilities to exist. That being so, I always think there's what I call the '**Dark Knight/Watchmen** Syndrome.' Remember, after those two comics came out, suddenly everything had to be that much more grimmer, grittier and 'real.' Editors were asking all their creators to come up with 'real' superheroes, as if that was possible. I think there's now a possibility of every editor in town looking for comics with large mythic overtones in small vignettes. That's not the idea. The idea is really to open up mainstream work so that things that should be done can be done now."

Michael Allred is best known for

mike allred



Michael Allred

[illegible] re not stupid, but Michael Allre[illegible] the creator writer artist of [illegible] series **Madman Comics**, pub[illegible] Dark Horse Comics. For more about [illegible] world of Frank Einstein, both [illegible] and on the big screen, check [illegible] -depth action-packed interview [illegible]

the ground-breaking work he's done on **Madman**. But for all those more familiar with the world of **The Sandman**, he drew issue #54 ("The Golden Boy") which re-introduced the long-dormant Prez, the teenage President of the United States. Unfortunately being asked by Neil Gaiman to draw an issue didn't make things very easy. "I had just moved back to the States from Europe and [**Grendel** creator, and previous **Sandman** contributor] Matt Wagner introduced my work to Neil. He called me up and asked me if I'd like to do **Sandman**. I thought, 'Wow, this is it. I've made it, I've broken through. The hottest writer working has just asked me to draw in his book.'"

Michael jumped, or at least tried to jump, at the chance. "I said 'Yes,' but little did I know that it also had to be approved by Karen Berger." This is where things started to get difficult. "They asked me to do four sample pages, I did five and a painting over a weekend to show them that I was reliable and fast, but Karen said 'No.' I wasn't ready yet, whatever she was looking for wasn't there. I almost quit entirely I was so devastated by the rejection."

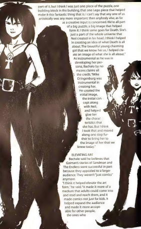
Obviously Michael didn't quit, but he did hold a grudge. "After this rejection," he said, "I probably stopped reading it [**Sandman**] for about twenty issues. It was a vindictive thing on my part where I just refused to even look at it. I kept hearing about how great it was, and how it just keep getting better and better, and 'Why aren't you reading it?' I'd just kind of whine, lower my eyes, and grunt."

The silver lining showed a couple of years later when Mike was asked once again by Neil to do an issue. This time it came off without a hitch. "Neil approached me again and I said 'Well, is it all right with Karen?' And I think he told me that it was Karen's idea, that she'd been following my work and was really knocked out by it. Not only that, but she since made an open-door offer to me that, at anytime if there's anything I want to bring to Vertigo, it's a done deal."

The result of the collaboration between Gaiman and Allred was worth the wait, even to Allred. "Neil told me that he felt that he owed it to me to write one of the best stories that he possibly could, and a lot of people feel he did. I certainly do. I'm very proud of that story and it's certainly one of the stories people talk about a lot."

In that story, as usual for his work, Gaiman played to Allred's strengths as an artist, as well as his own strength as a storyteller. "He knows what an artist is going to be able to bring to the table and writes accordingly," Allred said. "So whatever I brought to it was due to what Neil saw I was capable of bringing to it. I think it's Neil's greatest talent, other than just having a great imagination. But in comics, his greatest talent is recognizing the virtues of the artist that he's working with."

chris bachalo



A Profile of Chris Bachalo
by
Jeff Dillon

"Since I only did actually one issue of **Sandman**, issue #12, I don't know if I've contributed that much," said Chris Bachalo, the artist who breathed life into Death in the mini-series **Death: The High Cost of Living.** Currently on a short break from illustrating Marvel's **Generation X** with fellow **Death** alumnus Mark Buckingham, he looked back at his work on the mythos of The Endless.

LIKE A LEGO
"I was trying to think of how I've contributed. As far as I'm concerned, I'm one of those building blocks that helped formed the whole **Sandman** mystique. It was the contribution of many artists that helped create a single image. I can't say that one person more or less made a greater impact. I was greatly flattered to be a part of it, but I think I was just one piece of the puzzle, one building block in the building, that one Lego piece that helped make it this fantastic thing that is. I can't say that any one of us artistically was any more important then anybody else, as far as a creative input is concerned. We're all part of a big puzzle, a big image that helped form it. I think same goes for Death. She's just a part of the whole universe that Neil created in his head. I think I helped in creating an idea of what Death is all about. The beautiful young charming girl that we know her as, I helped create an image of what she is all about."

As instrumental as he was in developing her persona, Bachalo by no means claims all the credit. "Mike Dringenburg was instrumental in creating her. He created the initial image, the initial concept along with Neil, and helped give her the characteristics that she has. But I think I took that and moved along one step further to bring her to the image of her that we know today."

ELEVATING ART
Bachalo said he believes that Gaiman's stories of Sandman and The Endless were successful in part because they appealed to a larger audience. They weren't "just comics" anymore.

"I think it helped elevate the art form," he said. "It made it more of a medium that adults could come into and read and reach them, and it made comics not just for kids. It helped expand the audience and made it more acceptable for other people, the ones who

Death : The High Art of Bachalo

gradually fazing out superhero books, to enjoy comics. It gave them an avenue to go in and look something different, to explore other ways telling stories without having to rely on superheroes, vibrant colors, fighting, those kinds aspects that we usually associate comics. That's what it did for me." It made comics fun to read again, he said.

"When it first came out, I was at a point where I was [illegible] teens and the superhero genre [illegible] as it was for me when I was [illegible] was looking for other avenues to entertain myself. Alan Moore's **Swamp Thing** came out and Frank Miller's **Return of the Dark Knight** came out, and Neil's book, **Sandman**, came out. All the sudden there was another type of book to read, another genre of book to read."

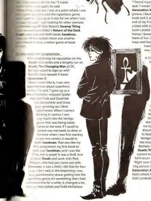
[illegible]KING 'BOUT MY GENERATION...

After establishing his reputation on the **Death** mini-series and a lengthy run on **Shade, The Changing Man** at DC, Bachalo opted to sign on with Marvel's then-newest X-book, **Generation X**.

"When I went into it, I was very apprehensive about superhero comics," he said. "I grew up as a Marvel zombie. I enjoyed Spider-Man and Hulk and Deathlok the Demolisher and those guys growing up. I liked superheroes. When I started drawing in comics, I was very much into the Vertigo genre that was being established at the time. If I could've picked *any* one book to draw at the time when I was first starting to get into comics, it would've been **Sandman**. That was like my first assignment, my first book to draw was **Sandman**, and I was like 'Wow, this is great!' It was a thrill. And to draw **Shade** and work with Pete Milligan, who had just come out with **Screamer**, it was a thrill. I did that for four years. Like I said, in the beginning I was very apprehensive about getting into the superhero genre. It's something that I hadn't looked into for a while. It changed a lot. Jim Lee, Rob Liefeld, and Todd McFarlane had changed the medium and made it a little more dynamic and exciting."

He said those changes, and the high sales the industry was experiencing at the time, made it seem like the genre would not be as restrictive as it had previously been perceived.

"I found myself enjoying it quite immensely," he said. "I would say around the fourth issue of **Generation X**, I really started to get into the groove. I found out what I wanted to do with the book and it started becoming a lot of fun. By the end of my first little run on issue six, I was having a blast with it. I was getting to know [writer] Scott Lobdell and working with [editor] Bob Harras. I knew the characters and I was having loads of fun. I thought my work was growing by leaps and bounds. The bottom line is I was just having a lot of fun with it and the book was getting a pretty good reception."



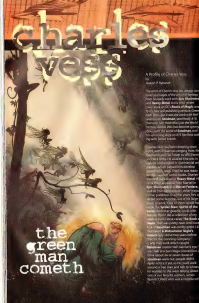
A CHANGE IN GENRES

Not everyone was prepared for Bachalo's change in genres, he said. "A lot of people that I talked to that were used to me drawing **Shade** were a little curious about why I would want to do something like that. But I think I maybe wasn't ready for it at the time. My wife encouraged me to give it a try. She's usually got a pretty good grasp of what I'm about and where I should go with my work. I'm very lucky in that aspect to have her there to guide me, because sometimes, being immersed in the work, I don't know what's the best thing for me to do. She's pointed me in the right direction and it's worked out great."

As fans and creators alike gear up for Vertigo's post-**Sandman** offerings, one of the most anticipated projects is a new Bachalo-illustrated **Death** mini-series, **Death: The Time of Your Life**. Following his current break, he said he's about 70% certain he'll return to **Generation X**.

"Right now I'm in a bit of limbo. If I were a betting person, I would bet on me being on **Generation X** again. I can't be 100% sure, but that's where I'm leaning right now and yeah, that's probably where I'll end up."

charles vess



the green man cometh

A Profile of Charles Vess

by

Joseph P. Rybandt

*The work of Charles Vess has always com ured up images of the world of fantasy, from his early work with **Epic Illustrated** and **Heavy Metal**, to his most recent cover work on DC's **Books of Magic**, and to his new self-publishing venture, Green Man Press, but it was the work with Neil Gaiman on **Sandman**, specifically #19, that won him more than just the World Fantasy Award. Vess has become synony mous with the world of **Sandman**, and his upcoming work on #75 has fans wa ing with baited breath.*

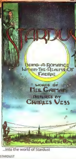
Charles Vess has been drawing since 1978, with influences ranging from Al Raymond and Hal Foster to Will Eisner and Jack Kirby. He studied fine arts in college and worked in commercial an mation, which helped him develop speed in his work. Then he was ready for the world of comic books. Charles was first published in **Heavy Metal**. Hi work then appeared from Marvel in **Epic Illustrated** and **Marvel Fanfare**, well as from almost every other major comic publisher. Over the years he's c lected some favorites out of his large body of work. "One of them would ha to be the **Spider-Man: Spirits of the Earth** hardcover graphic novel with Marvel. Then I did a collection of my work at Dark Horse called **The Book o Night**. That was pretty neat. And issue #19 of **Sandman** was pretty great. I al illustrated **A Midsummer Night's Dream** play about two years before that for the Donning Company."

It was that work which caught **Sandman** creator Neil Gaiman's eye. "I met Neil at a San Diego Convention. I think about six or seven issues of **Sandman** were out, people didn't really notice it yet, so he could walk around a free man and talk to whoev he wanted to. We were talking about one of our favorite authors, James Branch Cabell, who was a Virginia wri

...s back in the turn of the century." A bond was formed. "We were talking about that, and he asked me if I wanted to do an issue of **Sandman**, and up until then it had been pretty heavily into horror, and that's not quite what I like to draw. I wasn't even thinking about saying 'yes' until I read a story that had the African Folk Tale (#9). I was thunderstruck. I would love to have drawn that. I realized that it could go anywhere and [Neil] could do anything with the book. So I called him and we agreed to do an issue. He had been looking at my **Midsummer Night's Dream** and said 'How would you like to play around with Shakespeare?' So he came up with the idea of doing the very first presentation of **A Midsummer Night's Dream** and it was quite a lot of fun!" Not only was it a good deal of fun for all parties involved, but that issue took both the comic and book worlds by storm. It also surprised both Vess and Neil when it won the World Fantasy Award in 1991. "We were both at the bar going 'Well, it's really neat that we're nominated, but it'll never win.' A comic book has never won, and I couldn't even go to the Awards Ceremony. I was back at the hotel playing ping pong with my wife, and a friend of mine came running 'Quick! You have to go back! You won!'"

This just set the events of **Sandman** #75 in motion. "Neil and I had already talked about following it up with **The Tempest** some time. We leaned toward each other and said 'It puts a little pressure on us, doesn't it?' So it's taken quite a number of years to get around to do **The Tempest**."

The end for **Sandman** #75 is both a blessing and a curse. The end is near, but what an ending it should turn out to be. The triangle of Vess, Gaiman, and Shakespeare are bound to repeat the magic they worked almost 4 years ago. "It's (**The Tempest**) actually the last play that Shakespeare wrote by himself, it's totally Shakespeare. He wrote a number of other plays, but they were in collaboration with other writers. **Midsummer** and **The Tempest** are the plays he didn't use a historical reference for, so they're pretty much made up. So it's the last Shakespeare and it's the last **Sandman** and it makes a nice little closure there."



...into the world of Stardust

STARDUST

Have no fear gentle reader, the collaboration of work between Gaiman and Vess will not end with **Sandman** #75. These two guys like each other, and the work the work they produce together.

"I enjoy his writing. I like his interesting take on fantasy subject matter. He's read so much and there's so many things percolating in that brain of his. We get along well and enjoy working together," Vess said. And work together they will. Their next major project will be **Stardust**, another collaboration of words and pictures.

"**Stardust** is an illustrated novel, and it'll have about 200 paintings in it. It's a fairly tale that adults will enjoy, and it's sort of an exploration of the fairy world by this character that Neil has come up with. It's a concept that he's planning on working into just a straight novel at one point, but not set during the same time period ours is. People will enjoy it, good plot, good characters, wit, sexuality, fear, and destruction."

Don't rush out quite yet. We have a while to wait.

"DC will originally put it out in a Prestige Format, just because it's extremely expensive to do a book like this. We're talking sort of like **Dynatopia**. They'll break it into four parts, release it in Prestige, and then put it out in hardcover, softcover, etc. It's

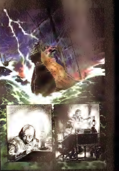
aimed to be co-published with another publisher to get it into bookstores, because it's a kind of book that the mainstream public can enjoy also."

OUT ON HIS OWN

By this time you are probably familiar with **Ballads and Sagas** from Green Man Press. It marks the first venture into self-publishing for Vess. It's a chance to explore the worlds that he wants to explore, mainly those found in the old ballads of the ages. This also affords Charles the chance to work with the writers of his choice.

"The [second] issue has Jeff Smith [creator of **Bone**] writing the script. I asked Jeff to do a script because most of the people are picking interesting but very heavy ballads that were a little bit dark and gloomy. I wanted to do something a little funny because I enjoy that too." But wait, there's more! "I have Elaine Lee [writer of [illegible] **Vamps**] doing a story in the third issue. People like Jane Yolen, who's a Newbery Award winner, which is the highest honor in children's picture books, and a World Fantasy Winner and Alan Kushner is another World Fantasy Winner. All sorts of people like that. Mostly prose writers, although I've heard Dave Sim [creator/writer/artist of **Cerebus**] would like to write me a script. That would be pretty interesting. There's a lot of people that have asked." Curiously, we're seeing no written work from Vess himself.

"I'm still learning how to write," Charles explained. He said he has a new-found respect for those that work in words. "I just did that **Prince Valiant** mini-series with Marvel. It was a really good experience writing something that someone else was going to draw and then seeing it changed from the way you could see it. Now when I'm working with another writer and drawing their work I approach them a little more gingerly when I decide to change something. But I do want to write. It's just like drawing, you have to do a lot of writing to get any good at it and I haven't yet."



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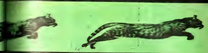
AND ALL THE REST

Ballads and Sagas is planned for six issues to start. "I've kept it down to six and there are two stories in each issue

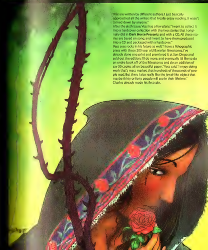


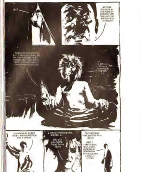
that are written by different authors. I just basically approached all the writers that I really enjoy reading. It wasn't turned down by anyone."

After the sixth issue, Vess has a few plans: "I want to collect it into a hardcover collection with the two stories that I originally did in **Dark Horse Presents** and with a CD. All these stories are based on song, and I want to have them produced into a CD and packaged with a hardcover."

Vess sees rocks in his future as well, "I have a lithographic press with these 200 year old Bavarian limestones. I've already done one print and premiered it at San Diego and sold out the edition. I'll do more, and eventually I'd like to do an entire book off of the lithostones and do an addition of say 50 copies all on beautiful paper," Vess said. "I enjoy doing work that's mass market, that hundreds of thousands of people read. But then, I also really like the jewel-like object that maybe thirty or forty people will see in their lifetime."

Charles already made his first sale.




AI!
WHY ARE YOU HERE, IN THIS HOME OF DEMONS? ARE YOU LOST? OR ARE YOU ALSO A DEMON?
I am no demon, honorable Master Li.
YOU KNOW MY NAME? NOW I AM ASSURED YOU ARE A DEMON.
I know many names, Master Li.
Why did you come here, to my tent?
THE EMPEROR HAS SENT ME INTO EXILE.
AND I CAME TO YOUR TENT, LORD, SEEKING MY COMPANION ON THE JOURNEY. A SMALL KITTEN.

jon j. muth

A Profile of Jon J. Muth

by
Joseph P. Rybandt

Maybe you've heard that ***Sandman*** *is en ing soon. The prestigious group of artists who have worked on the book, though, a adding a new member to their ranks eve as the series ends. He is Jon J. Muth.*

It may be entirely subjective, but a renais- sance man should work in a minimum of three arts. In that respect, Muth has his bases covered. He paints, he makes musi and he sculpts. Along with writer J.M. DeMatteis, he created ***Moonshadow*** *which saw print first at Epic, then recentl at DC. For Marvel (and since reprinted by NBM), he adapted a vampire legend into* ***Dracula - A Symphony of Moonlight a Madness****. Now Muth begins new work, most notably—but not only—the collab ration with Neil Gaiman on* ***Sandman #7***

WORKING WITH THE DREAM KING

"I don't like to repeat myself," Jon J. Mu said. "I tend to always sort of alternate. **Sandman** happened that way." Instead of his usual work style, in pieces such a **Moonshadow** and **The Mystery Play**, Muth stayed away from his "fully-paint- ed" look.

"I wasn't really getting anywhere with a inking form that I liked and that [**Stone Cutter**] was a kind of breakthrough," h said. "I think Neil saw the piece I did fo the **Sandman Gallery**, and that was done with the same kind of brush and the same kind of thought and he like that. So he asked if I would be interest in doing the second-to-last **Sandman.** Jon said "Yes."

He brings a new look to the book (not if that wasn't standard **Sandman** artis practice). "It's being done with a huge Chinese brush which is really solid wit the black ink, and we've worked out a interesting way to do the coloring," he said.

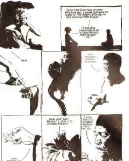
"I'm really pleased with the way it's going. I'm just trying to tell Neil's story well, and I think that so far, knock woo that's been going on, so it's been very nice," he said. "It's a go mesh too because he' written in a way that echoes some of the p vious **Sandman** stori like the issue h did with P Craig

Sandman #50]." As with the … issue, this … good work. "He's … written in a cadence and style … very much like Chinese poetry, … interested in Chinese brush … painting so it meshed … together."

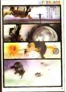
… with the brush also … Muth … desire "to simplify, … maintain an integrity of image." In … the work in issue #74 … of a previous issue of **Sandman**.

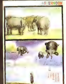
VERTIGO AND MORE MOON-SHADOW

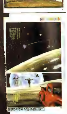
… DeMatteis and Muth brought us **Moonshadow** back in 1985, and now … together bring us more work, … **Moonshadow II**. DeMatteis … of his favorite working partners. … I like Mark's world view very … It's somewhat an island unto … in this point in comics. I kind of … should we say opti… Yeah, I guess that's it. I get … to that and I certainly have … from that doing other … but I appreciate that. I think … a very fine writer." The two have … projects in the works. "I'm … issue #5 of the new Vertigo … Seekers into the … and since I'm working in … right now, that will probably … some of the feel that's happen… in **Sandman**. In addition, Muth … DeMatteis will be doing a … painted graphic novel for … The real story, though, is the … to **Moonshadow** … sequel. It's one that we devel… back when **Moonshadow** was … and we actually had a con… with Marvel to do it. But by the … of the series it just turned out … Marvel wasn't interested. We'd … wanted to do it as a kind of … book the way we're doing … Vertigo but they didn't want to … They wanted to continue it as … straight ahead comics the way the … had been done, so we decided … to finish it. It's actually based on … story from that period, so it's … trying to do." … **Moonshadow** … Vertigo imprint. "Karen … [Vertigo Editor] always sort of … that **Moonshadow** should have … the flagship for Vertigo." As he … expect the conven… Muth and DeMatteis are play… a bit. "It's sort of … kind of illustrated


Some time from now, or some time long ago, a good man gave me water in this desert, although he had precious little to give
It would be ungracious of me to give you less than he gave me
Here
Keep your coin, Master Li. Give it to one who needs it
I shall give it to the next beggar I meet my lord
HERE PLEASE, YOU MUST BE PAID
16

Real Life Renaissance Man







book," he said, "but it is bracketed with sections which are silent comics. So tha beginning, a couple pages in the middle, and then at the very end there's a section that's done in sequential story telling."

The return to this story has made Muth a very happy man, "I'm pleased with th work so far, so it should be nice to see that happen. What we're trying to do is tie that with the release of the trade paperback of the Vertigo reprint series

"I THINK I'M TURNING JAPANESE..."

With Manga and Anime poised to take over the world, who better to have on our side then some of the greatest American and other western artists working in Japan. People like Dave Mazzuchelli, George Pratt, Paul Pope, and now Jon J. Muth. "I'm doing an ongoing monthly project which is comics [manga] and I've been doing i for over a year now. It's released mont ly in Japan and it's called **Imaginary Magnitude**." The work on **Imaginary Magnitude** is being done with his col laborator on **The Stone Cutter**, Jon Karamoto, "I admire Jon as I admire M (DeMatteis). I admire Jon's sensibility, sense of whimsy and the surreal is qu nice."

The story is a subject very near to Mu "It's the sort of serious dialogue between a father and son, and the father is my age and the son is my so age. So this works out quite nicely. I'v been able to inject a lot of myself into that and it's been very positive and v strong, and it's born out of my relatio ship to my family. It's got a kind of da to-day ease."

Before you hop on a plane to Japan t check this stuff out, reign it in. "I'm pr confident it'll be released over here a some point," he said. "They'll be relea ing a trade paperback over there and then we can bring it to the States an find a publisher for it. We just don't h the immediate answers, but I'm prett sure that it will be released over here some of the most fun stuff I've had a chance to do." ■

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sweeper of dreams

by
Neil Gaiman

After all the dreaming is over, after you wake, and leave the world of madness and glory for the mundane day-lit daily grind, through the wreckage of your abandoned fancies walks the sweeper of dreams.

Who knows what he was when he was alive? Or if, for that matter, he ever was alive. He certainly will not answer your questions. The sweeper talks little, in his gruff, grey voice, and when he does speak it is mostly about the weather, and the prospects, victories and defeats of certain sports teams. He despises everyone who is not him.

When you wake he comes to you, and he sweeps up kingdoms and castles, angels and owls, mountains and oceans. He sweeps up the lust and the love and the lovers, the sages who are not butterflies, the flowers of meat, the running of the deer and the sinking of the Titanic. He sweeps up everything you left behind in your dreams, the life you wore, the eyes through which you gazed, the examination paper you were never able to find. One by one he sweeps them away: the sharp-toothed woman who sank her teeth into your face; the nuns in the woods; the dead arm that broke through the fetid water of the bath; the scarlet worms that crawled in your chest when you opened your shirt.

He will sweep it up – everything you left behind when you woke. And then he will burn it, to leave the stage fresh for your dreams tomorrow.

Treat him well, if you see him. Be polite with him. Ask him no questions. Applaud his teams' victories, commiserate with him over their losses, agree with him about the weather. Give him the respect he feels is his due.

For there are people he no longer visits, the sweeper of dreams, with his hand-rolled cigarettes and his dragon tattoo.

You've seen them. They have mouths that twitch, and eyes that stare, and they babble and they mewl and they whimper. Some of them walk the cities in ragged clothes, their belongings under their arms. Others of their number are locked in the dark, in places where they can no longer harm themselves or others. They are not mad, or rather, the loss of their sanity is the lesser of their problems. It is worse than madness. They will tell you, if you let them: they are the ones who live, each day, in the wreckage of their dreams.

And if the sweeper of dreams leaves you, he will never come back. ■

[illegible] photography by [illegible] "The [illegible] of Dreams" sculpture by Lisa Snellings, 1995.

DEFCON 4.

by jay hart

*In February 1996, Jim Lee's WildStorm Productions will launch a new four-issue mini-series that [illegible] none of the characters or ide[illegible] from the existing WildStorm universe—no Daemonites, no [illegible], no Gen-Factor. The series is called **DefCon 4**, and months before its re[illegible] it is already one of the most talked-about launches of 1996. **FAN** will publish an exclusive **DefCon 4** [illegible] by the creative team of Mat Broome and Jeff Mariotte, who are creating the regular issues. We'll have an extensive preview in **FAN** [illegible], along with the coupon for that [illegible] but we wanted to give you an advance peak at **DefCon 4**. To that end, we got in touch with writer Jeff [illegible] at his office in San Diego.*

FAN: Thanks for taking the time to talk to us, Jeff. I know this is a busy time for you. Tell us [illegible] the various projects you're working on.

Jeff Mariotte: Briefly? I'll try. First, as you'll [illegible] I'm working on **DefCon 4**, co-plotting each issue with [illegible] Broome, and scripting it. on my own time—from 9:00 to 6:00 every [illegible] I'm Marketing Director for WildStorm Productions. I'm [illegible] of a bookstore, wh[illegible] occupies some of my time, and I have a [illegible] and two kids who like to see me occasionally. Oh, yeah—[illegible] a column for **FAN**.

In that case, I'll try to make [illegible] speedy. Let's get right to the point. What can you tell us about [illegible]?

Well, that's speedier than if you'd [illegible] me what I can't tell you about **DefCon 4**. It's a little hard to talk [illegible] the book, because w[illegible] being purposefully vague in our [illegible] of it right now. There are a lot of surprises in it that we want [illegible] reader discover. M[illegible] and I both like the old days, when you didn't necessarily know what was going to be in a comic book until [illegible] it up and read These days, everybody reads **Previews** and **FAN** and those other magazines, and they know all the details [illegible] before a co[illegible] in the store. It's a little anti-climactic when you finally see it.

That's an evasive answer...

Let me try to be more specific, without giving away too much. First of all, **DefCon 4** is a science fiction [illegible] in the future. Set in different, but related futures. In [illegible] the world is a very different place than it is now. Technology has changed [illegible] specific techno[illegible] Human body parts are totally replaceable with artificial parts, thanks to this new technology. No one dies [illegible] causes. If you heart's giving out, you go to the store and [illegible] a new one. But with the advantages of that technology [illegible] disadvantages. [illegible] can't get sick, you can't die, you're effectively [illegible]. Your world view is going to be a little different [illegible] now. As people b[illegible] used to this and as more and more of their parts are artificial, they lose touch with what it means to be human. [illegible] for others, con[illegible] cern for their environment, worries about poisoning the planet, all those things are ancient history. People have become very self-ce[illegible] tered, very inner-directed. The result of all this is that the world is basically a living hell, from our [illegible].

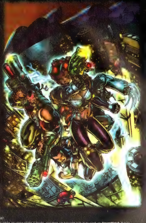
Sounds pleasant.

Yeah. The story is set in NovoTokyo, a highly detailed city that Mat has based on the existing Tokyo and extrapolated changes bas[illegible] ever-increasing population density, technological advancements, and so on. He's done amazing amounts of research and planning t[illegible] make sure the city works. There's an incredible double-page spread near the beginning of the first issue, for instance, that's a big city When you see the city in later pages, you can see bits and pieces of the same buildings, in the [illegible] relationship to one another. NovoTokyo is not one of those generic comic book cities where the street you're on is whatever's handy to the plot. Everything is w[illegible] should be.

I'm digressing, though. NovoTokyo is ruled by warlords. One of them, the most powerful in some ways, is called the Patron. The Pa[illegible] a brilliant scientist, the guy who developed the body replacement technology in the first place. He's been alive a long, long time, an[illegible] remembers the way the world used to be, and he'd like to bring back the humanity that has been lost due to his own scientific achi[illegible] ments. So he gathers together these four warriors who work for him, and... that's pretty much all I want to say about that.

Can you tell us about the four warriors?

Sure. They're really the focus of the story. The rest of it is backstory—why they're doing what they're doing. The leader of the grou[illegible] Jadon. He's a university professor, and he's huge! He's a very smart guy, too—not one of those big dumb guys we see so much of in [illegible] Jadon has a very special relationship with Miko, who's a 15 year old girl. She's very rich, very spoiled, very protected. Her father is on[illegible]



[illegible] is a Brat, but she looks up to [illegible] like the [illegible] she [illegible] wanted to [illegible] someone [illegible] a lot more fun and interesting [illegible] her real father. [illegible] is a tormented artist, a very emotional guy [illegible] over his art, [illegible] pretty much [illegible] everything [illegible]. He's one of those guys who can always find the [illegible] decayed lining [illegible] silver [illegible]. And finally, there's [illegible] a very [illegible] woman who'd rather make [illegible] war. She gets [illegible] opportunity in the mini-series, and she also has to interrupt her [illegible] once [illegible] for the fight [illegible].

[illegible] do these concepts come from?

[illegible] Broome came up with most of [illegible] himself. He sat down with Brandon [illegible], and Brandon helped him clarify [illegible] thoughts on some of it. Then Mat asked me to write the series. We plot [illegible] each issue together, and then he [illegible] back and [illegible] his brains out [illegible] while, and then I script the [illegible] and then he goes over my [illegible] and then [illegible] some more. [illegible] very involved in every aspect of [illegible] book, from [illegible] the color [illegible] the [illegible] he wants the [illegible] designed, the book to be.

[illegible] like a pet project for him. Is it?

Definitely. [illegible] worked for Marvel for a while, on some of the X-Books, and then we brought him in to work on **StormWatch**. But he [illegible] thinking about these ideas and just went for it. We liked his art before, but no one was really prepared for what he brought to this [illegible]. Now we're all blown away by what he's doing, from Jim Lee on down. And I think it's because it is his baby. It's his concepts, his characters and he [illegible] invested, emotionally, in **DefCon 4**. He's put together a terrific team to work on the book with him. Edwin Rosell is [illegible] it. Wendy [illegible] is coloring, Jeromy Cox leads the computer colorist team, and Tom Harrington is editing the whole thing, but it's [illegible] Mat's show. [illegible] thing he's said more than once is that he wants **DefCon 4** to read like a movie that happens to be printed on a page [illegible] of projected on a screen. He wants to bring that big-screen excitement to comics. He's concerned that comic fans are leaving the [illegible] because [illegible] jaded, they're tired of seeing the same old thing month in and month out. So he's determined that **DefCon 4** will [illegible] the same [illegible]. I know when people see it in February, or when they see the very cool #1/2 issue we're doing for **FAN**, they'll [illegible] that **DefCon 4** is something very different and new.

[illegible] for taking some time out of your schedule to talk to us.

[illegible] always happy to evade questions about **DefCon 4**. To find out what I was lying about, pick it up in February, and [illegible] for the #1/2 issue right here in **FAN**. ■

BURN Baby BURN

Poised to Kick Some Ash

Quesada, Palmiotti and Event Comics in '96!

by
Rob Samsel

1995 was a very good year for the fine folks at Event Comics. Their inaugural title, **Ash**, has caught on with comic fans in a big way, becoming an industry force after a mere six issues. Joe Quesada and Jimmy Palmiotti, the founders of Event (along with Publisher Laurie Bradach), aren't content to rest on their laurels though. In fact, 1996 promises to be a very exciting sophomore year for the New York lads and their comic company.

HEY FIRE BOY!

Answers in the Ashes

[illegible], the fun starts with **Ash #0**. As readers of the [illegible] are well aware, there are many questions surrounding New York City fireman Ashley Quinn and his new found alter ego, Ash. Where is Ash [illegible]? How did Ashley get to become this super-powered being? Where does the villainous Actor fit into the story? Who's the drunk guy with the [illegible] cap called Rabbit Boy? According to Palmiotti, most of these questions will be answered within the pages of the #0 issue. "Out of [illegible] percent of the questions fans have about [illegible]," Palmiotti says, "I'd say we're going to answer about 80 percent of it." Palmiotti stresses that readers will get to find out about Ash's background, calling the zero issue, "basically a book of answers." The book itself will have two covers, each [illegible] by Quesada and inked by Palmiotti. Each cover will appear in equal numbers and will depict [illegible] in one form or another. When asked what the covers will signify, Quesada responds cryptically, "[illegible] not at liberty to discuss the intent of the two covers at the present time." Palmiotti believes that the book will cause readers to "go back and re-[illegible] the previous six issues, and then they'll realize [illegible] well thought-out the book is."

[illegible] issue #0, the series will resume with issue #7, [illegible] will introduce even more ques-[illegible] to ponder during upcoming [illegible] as well as some major new characters. Now that Ashley has a better idea about what has [illegible] in his world, starting with issue [illegible] Quesada and Palmiotti will be analyzing Ashley [illegible]. "You have to remember," according to Quesada, "if the readers are confused as to what is going on, imagine how Ashley feels." He adds that, up until now, "the readers knew as much about Ashley's connection to Ash as he did." The two reveal that readers will find out more about Ash's superpowers and the limits that they have. Ashley will also, due to his status as a fireman, be thrust into a dilemma as to when to use his powers and when not to.

As to what else readers can expect starting with issue #7, Quesada says, "more bad guys, big monsters, and just crazy, fun stuff." Palmiotti adds that the two "have been introducing a lot of new characters and sub-plots in the book, which will start to weave together to create a whole new bunch of situations." Palmiotti promises that learning Ash's origin "opens up a whole new can of worms, and we're just going to turn the action up and go nuts from there."

In terms of the schedule for the book, which has fluctuated in the neighborhood of being bi-monthly, Quesada and Palmiotti would like to speed things up a little, in order to get fans their **Ash** fix faster. Quesada says, "After issue #0, we're going to try to keep the book on a six week schedule. Eventually we'd like to work our way up to coming out monthly." Joe's statement prompts Jimmy to joke, "Yeah, it'll be monthly, but there will only be three pages in the book." Palmiotti adds that he wants 1996 to be the year that he works exclusively for Event Comics, declaring, "Watch out if I ever put my full energy into this company."

Spin-Offs and New Titles

Some of the characters being introduced in **Ash** will be seen in the first spin-off book by Event, **22 Brides**. In real life, **22 Brides** is a band with a new album out (called **Beaker**) on Zero Hour Records (no, DC doesn't own the company), a subsidiary of MCA. The band's two frontwomen, Libby and Carrie Johnson, are actually characters in the book, making their first appearance in **Ash** #3. In addition, Carrie Johnson is also Palmiotti's girlfriend (the day this interview was conducted, the girls were in San Francisco, coincidentally opening up for a band by the name of **Ash**). The book will be a four-issue miniseries, written by popular former **X-Men** writer Fabian Nicieza and penciled by hot newcomer Scott Lee. In Quesada's words, "the Brides are New York City's meanest, nastiest, coolest street gang—who happen to be all-female."

The story deals with the girls, who are normal, non-super-powered women, and their dealings with the *Mafia* Godfather of New York, Don Joe Fonti, his hitmen, and the gang known as the Pinheads (first introduced in **Ash** #2). Palmiotti says, "We'll be introducing Fonti in **Ash** #6," adding, "he'll be the catalyst for everything that goes on in the **Brides** book." Quesada quips, "Fabian has written a fantastic series, it's like ***Pulp Fiction*** on speed!"

The covers for the series will be drawn by Quesada and Palmiotti, and the duo promises the book will be of exactly the same quality as **Ash** in terms of production values. Palmiotti says, "We

FRZZZ!
FRZZZ!
FRZZZ!
FR
FRZZZ!

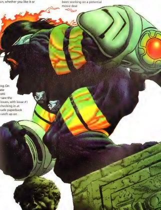
[illegible] to the book if we didn't think it would be great. [illegible] with [illegible] and Scott Lee on board, we know it's [illegible] great book." Palmiotti adds that the compa[illegible] standards high, and that, even though the [illegible] have tons of ideas, "only the ones we think we [illegible] off correctly will see the light of day." **22 Brides** is [illegible] step in the building of Ash's universe, and the [illegible] having a lot of fun with both books because [illegible] the characters are based on their friends (Joe [illegible] Jimmy themselves also make appearances in **22** [illegible]). With the multimedia tie-ins to the comic and the [illegible] the pair recommends that readers listen to the **22** [illegible] as the soundtrack while they read the book. [illegible] upcoming Event project to look for is the long-[illegible] **Kid Death and Fluffy Spring Break Special**. The [illegible] isn't be for everyone, with Quesada referring to it [illegible] crude, and we kill everyone." Rick Parker, of **Beavis and Butt-Head** fame, will be handling the pencils, [illegible] Palmiotti to say, "Rick minus the Comic Code is [illegible] insane." He adds that, if the one-shot (in black and [illegible]) is well received by the fans, they have plans to do [illegible]. "It's up to the fans, but **Kid Death and** [illegible] our way of having fun, whether you like it or [illegible]

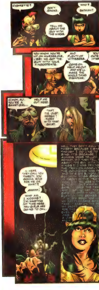
[illegible]back Writers (and [illegible])

[illegible] project th[illegible] [illegible] Trade Paperback [illegible] to read the [illegible] story without having [illegible] up the money that [illegible] hard to find back [illegible] have been commanding. On [illegible] tour of Europe in late [illegible] Quesada and Palmiotti [illegible] felt bad when they saw the [illegible] of some of their back issues, with issue #1 [illegible] about $40 and #2 checking in at [illegible] $30. They hope the trade paperback [illegible] want to catch up on [illegible] without [illegible] will [illegible] out of the [illegible] in the [illegible] first chapter [illegible] painted by John [illegible] and [illegible] former colorist at Valiant), with each painting depicting a scene in the chapter it precedes. While Joe and Jimmy do feel bad for the prices fans have to pay to read their book, Quesada concedes that "at least it shows interest in the book—that fans are willing to pay through the nose just to get to read it." Palmiotti takes prides in the book's performance thus far, stating that Event is "a company that doesn't have a million dollars for promotional and marketing support, but we're still outselling a lot of other companies." In terms of market performance, the book is one of (if not the only) male character superhero book creating any sort of demand these days. Quesada feels that, "**Ash** is the most successful independant male superhero since **Spawn**," adding, "and we're right on your heels, Todd; we're coming to get ya!"

Merchandise? You Bet Your Ash!

In terms of other peripheral merchandise for **Ash**, the company is taking a slow approach, with only two deals done at the present time. The first was a series of three phone cards from Dynamic Forces and an eight month deal to produce T-shirts through Comic Images. Quesada says, "Sure we're talking to people about toys, and we're working on trading card deals. We've got some things heavily in the works." Event has also been working on a potential movie deal




CIGARETTE?
DON'T SMOKE.
WHO? BATMAN?
TELL ME ABOUT THE GUY WITH THE WINGS.
YOU KNOW YOU'RE UP ON MURDER ONE, LIBBY. WE GOT THE GUN WITH YOUR FINGERPRINTS.
AND PLENTY OF WITNESSES.
YOU'RE KINDA CUTE WHEN YOU'RE INTERROGATING.
COME ON. HELP ME OUT AND WE'LL MAKE THE WHOLE THING DISAPEAR.
C'MON, ALI. YOU'RE A SMART GIRL...
HELP ME OUT HERE.
THAT TIE JUST DOESN'T WORK WITH THAT SHIRT.
I HEAR THEY CALL YOU TWEETY. YOU GONNA SING FOR ME OR WHAT?
AHHHH!
WHO AM I KIDDING? I'M WASTING MY TIME HERE. YOU GIRLS ARE GOING TO JAIL.
WELL, THEY DON'T CALL ME TWEETY BECAUSE I SING. THOUGH I DO LIKE TO SING. IT'S BECAUSE I ALWAYS WEAR YELLOW.

for **Ash**, but there's nothing concrete as of righ now. With the possibility of peripheral items, Quesada wants to gain readership of the book first, which will give the company "the time to things right." Palmiotti adds that the company associate themselves with products "that will fl right off of the shelves," adding that, "we don't want anything of ours to sit on the shelves wi the other junk."

That philosophy holds true in terms of Event Comics adding additional creator-owned proje to their roster as well. Quesada stresses that th company "is always open to new creators, but has to be a person whose work we love." Palmi adds, "It has to be a comic thing for us, not a money thing," continuing, "when we put some thing out by another creator, it will be because a thrill for us." While there are discussions goin on with other creators, Palmiotti claims, "In thi business, timing is everything, and right now the time." He further believes that "1996 is goi to be a good year for us, but when it comes to working with other creators, the whole situati has to be right for Event."

Quesada sums up the feeling of the entire co ny, adding, "We're just interested in putting ou best friggin' books in comics."

The Hardest Working Man in Comi

Checking In With Jimmy Palmiotti

FAN: How did you get into the comic business?
Jimmy Palmiotti: I took cartooning in high school, an hooked up with a couple of artists who are currently ing for two of the bigger companies. I was ghosting fo them, meaning working under their names. I procee learn a little bit, but mostly I just got ripped off. I got o business really quickly. From there I went into advertis and I didn't get back into comics until the end of the ies. That was with a company called Eternity, which is Malibu. I started doing black and white books for the during the black and white craze. Then I hooked up w old high school buddy of mine, Mark Texiera, helping on **Ghost Rider** for a while. Then I started getting my work from Marvel. I kept giving them bags of sample every week, and finally, Don Daley and Bob Budiansky me a break, trying me out on some **Punisher** stuff.

Who are some of the influences on your work thro out your career?
Definitely Frank Frazetta and Al Williamson. I could lo am Steranko's stuff all night and day. Also, Klaus Jans

What are some of the bigger projects you've work
For Marvel, I worked on **Punisher** for a while, then I d first twelve issues of **Punisher 2099**. At DC, I launche Milestone line, inking all of the covers for the #1's, as their first book, **Hardware**. At Dark Horse, I inked the eight issues of **X**, which launched their superhero lin Valiant, I launched **Ninjak** and inked **X-O** #0, which w of the best-selling comics I've ever done, selling in ex of a million copies. Actually, **Punisher 2099** also sold lion copies. Also, I penciled and inked **Vampirella** #0, was a fairly big project for me.

How did you come to hook up with Joe Quesada?
Joe and I met at the 1991 San Diego Comic Con. We waiting in line for food, got talking, and we just click far as knowing whether or not you know if you like s one when you first meet them. We were both unkno

[illegible] New York, so we started hanging out together. We started [illegible] together (for **The 'Nam**, **Punisher** and **Ghost Rider**) [illegible] doing our first book together, which was **X-O** #0.

[illegible] than your work with Joe on Ash, what other books are you currently working on these days?

[illegible] a new series for Marvel called **X-Nation 2099**, inking over [illegible] Ramos, who everyone probably knows from **Impulse.** He's one [illegible] Manga/American superhero artists around. He's got a very [illegible] style—it's very Japanese influenced—but he does his own thing. [illegible] gorgeous. I think that's going to be a very cool book. It's got a different look than any other Marvel book, and that's what I find very appealing about it.

[illegible] doing a three-issue **Tomoe** miniseries for Crusade, over Amanda [illegible]. It's fun to be over Amanda Connor [laughs]. Amanda's one of these [illegible] that, if you don't know her now from her work on **Gargoyles**, you're [illegible] to learn about her in the next six months. She's a fantastic storyteller, [illegible] the cool thing is that she's also disciplined in the martial arts, so when [illegible] something in the book, it looks real. There are some pages with [illegible] being thrown and when you see them, you know they're the real [illegible] she's drawing from experience. So Amanda's style literally kicks ass. [illegible] be inking over her on **Vampirella** #25, which will be a big book for [illegible] Joe and I will also be doing the cover for that book.

[illegible] doing finishes on **Spectacular Spider-Man**, over Sal Buscema's [illegible]. It started out that I was helping Bill Sienkiewicz, now it turns [illegible] I'll be doing a couple of issues. It's a lot of fun working over Sal. It [illegible] nerve-wracking going in there after Bill, because Bill did just an [illegible] job in the beginning. I was trying to copy Bill's style, and I just [illegible] because I can't do it. Now I'm doing my own thing on it and having a lot of fun. Spider-**Man**'s a classic character that I personally like, and [illegible] a great storyteller. No matter how much I butcher his stuff, the [illegible] just comes through. I also did **Fantastic Four 2099** #2 over [illegible] Buscema, which gave me an opportunity to ink John. I've [illegible] fan of both of these guys, John and Sal, forever, and in the [illegible] of one month I got to ink both of them. It was a really big [illegible] for me. I hope they both like the work. I tried to ink John in that [illegible] style he used to do on **The Avengers** in the seventies. It was a [illegible] for me. I think my style over John's was very true to what he [illegible]. It was a lot of fun, and I got paid too!

[illegible] did the **Lady Rawhide** miniseries for Topps, which hasn't [illegible] out completely yet, but it's in the can. I also penciled and [illegible] a cover for an alternate issue of **Double Impact**, which will be a [illegible] at this year's Great Eastern Philadelphia show. I had to hire a [illegible] model for that gig; I had her up here in the apartment, so that [illegible] was a lot of fun. I'm also going to be inking the **22 Brides** [illegible] for my company, Event, over Scott Lee. Other than that, I'm just sitting around, doing nothing.

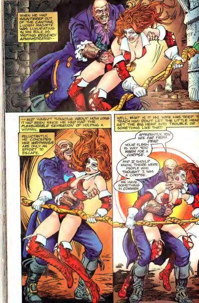
[illegible] one man operation, how can you do so much work?

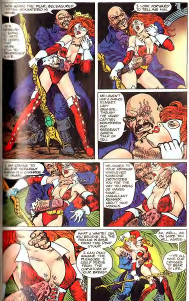
[illegible] doing this stuff. Coming from an advertising background, I [illegible] how to pace myself. Deadlines are nothing new to me, and [illegible] book deadlines are really easy for me. Plus my girlfriend's in a band [illegible] on the road a lot, so I have a lot of time on my hands. It's either that [illegible] to the movies. Or get drunk with my friends. I manage to do all [illegible]. I don't mess around though, I listen to a lot of music during the [illegible] and it makes the time speed by. Plus, the **Double Impact** girls come [illegible] every once in a while and take care of me (laughter).

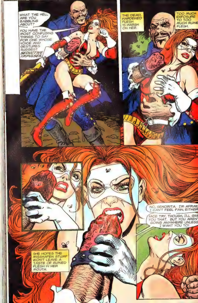
[illegible] plan on doing any penciling for Event?

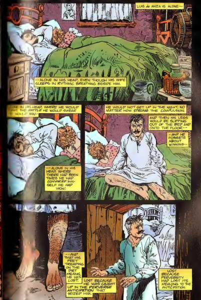
[illegible] waiting for my penciling to get a little better, before they use me. [illegible] going to have to practice on some other companies first (laughter). [illegible] don't think I'm good enough yet to hire. They're really picky, those [illegible] people. I hope one day to clear my schedule. The problem is, [illegible] keep offering me great assignments. **Spider-Man**'s fun, [illegible] good stuff, so it's tough. Getting to do these cool projects [illegible] addictive. I guess I'm just an inking junkie.

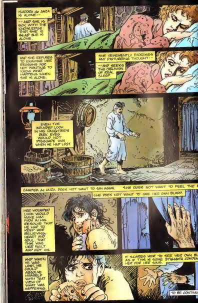
Jimmy and his lil' friend.


WHEN HE HAD SAUNTERED OUT OF THE CANTINA, LUCIEN MACHETE WAS LUXURIATING IN HIS ROLE AS VISITING REGENCY ADMINISTRATOR--
--AND WASN'T THINKING ABOUT HOW LONG IT HAD BEEN SINCE HE HAD HAD THE PLEASURABLE SENSATION OF HOLDING A WOMAN.
RELUCTANTLY, HE CONCEDES HER WRITHINGS ARE ONLY AN EFFORT TO ESCAPE.
WELL, WHAT IS IT HIS WIFE HAS TRIED T TEACH HIM: DON'T LET THE LITTLE HEAD GET THE BIG HEAD INTO TROUBLE, OR SOMETHING LIKE THAT!
APPARENTLY, YOU ARE FAR FROM DEAD.
YOUR FLESH IS WAY TOO WARM FOR A CORPSE.
AND I SHOULD KNOW. THERE WERE PEOPLE WHO THOUGHT I WAS A CORPSE.
WE HAVE SOMETHING IN COMMON.


ONCE AGAIN, THE DEAR, BELEAGURED CAPITAN MONASTERIO IS WRONG.
[illegible]
I LOOK FORWARD TO TELLING HIM.
WE HAVEN'T HAD A CHANCE TO MEET, LADY RAWHIDE... THOUGH I'VE HEARD CAPITAN MONASTERIO AND SERGEANT GARCIA TALK OF YOU.
I AM COMING TO BELIEVE SERGEANT GARCIA IS A CHAMPION OF YOURS.
HE COMES TO YOUR DEFENSE WHENEVER SOMEONE CRITICIZES YOU FOR THE WAY YOU DRESS OR MAKES SOME... UNGALLANT REMARK ABOUT YOUR MORALS.
WHAT A WASTE! CAN YOU BELIEVE, ALL THE FEELING IS GONE FROM THIS DEAD STUMP.
I CAN ONLY IMAGINE THE PLEASURE I COULD DERIVE FROM THE CURVATURE OF YOUR BREAST.
AH, WELL, AS I'M SURE YOU WILL AGREE--
--WE ALL HAVE OUR CROSSES TO BEAR IN LIFE.


WHAT THE HELL ARE YOU BABBLING ABOUT?
YOU HAVE THE MOST CONFUSING THINGS TO SAY FOR ONE WHOSE VOICE AND GESTURES SUGGEST *SEDUCTIVE IMPULSES*.
THE DEAD, HARDENED FLESH IS HARSH ON HER.
TOO MUCH EXPOSURE TO TOO MUCH RUINE FLESH.
NO, SENORITA. I'M AFRAID I CAN'T FEEL PAIN, EITHER.
NICE TRY, THOUGH, I'LL GIVE YOU THAT. BUT YOU AREN'T GOING ANYWHERE UNLESS I WANT YOU TO!
SHE HOPES THE MISSHAPEN STUMP WON'T LEAVE A TASTE OF RUINED FLESH IN HER MOUTH.


LUIS de ANZA IS ALONE--
--ALONE IN HIS HEAD, EVEN THOUGH HIS WIFE SLEEPS IN RYTHMIC BREATHING BESIDE HIM.
ONE IN HIS HEAD, WHERE HE WOULD T THE BATTLE HE WOULD SWEAR WAS WIN--
--ALONE IN HIS HEAD, WHERE THERE HAD BEEN TIMES HE HAD CONVINCED HIMSELF HE HAD WON!
HE WOULD NOT GET UP IN THE NIGHT, NO MATTER HOW STRONG THE COMPULSION.
AND THEN HIS LEGS WOULD BE SLIPPING OUT OF THE BED AND ONTO THE FLOOR--
--AND HE FORGETS ABOUT WINNING--
--AND THAT HIS FEET TREADING ON THE DIRT MEANS HE WAS LOST.
LOST BECAUSE HE WAS CAUGHT UP IN THE *PERVERSE ANTICIPATION* THAT SEIZED HIM.
LOST BECAUSE PERVERSITY HAD LOST ITS MEANING TO THE ANTICIPATION.


ISADORA de ANZA IS ALONE--
--AND SHE IS SICK WITH THE KNOWLEDGE THAT SHE IS GLAD SHE IS ALONE.
AND SHE REFUSES TO EXAMINE HER REASONS FOR NOT WANTING TO KNOW WHAT HAPPENS WHEN SHE IS ALONE.
SHE VEHEMENTLY EXORCISES ANY DISTURBING THOUGHT--
--AND SEEKS THE OBLIVION OF REAL SLEEP.
EVEN THE WOUNDED LOOK IN HIS DAUGHTER'S DARK EYES WOULD NOT DISSUADE HIM WHEN HE HAD LOST.
CANDIDA de ANZA DOES NOT WANT TO SIN AGAIN. SHE DOES NOT WANT TO FEEL THE
SHE DOES NOT WANT TO SEE HER OWN BLOOD.
HER WOUNDED LOOK WOULD MAKE HIM FIRM IN HIS RESOLVE THAT HE HAD TO KEEP HER BELIEVING, HEART AND SOUL, THAT THIS WAS HER FAULT AND NOT HIS.
AND WHEN HE WAS LOST, HE COULD ABSOLVE HIMSELF WITH THAT VIEW OF WHAT WAS HAPPENING.
IT SCARES HER TO SEE HER OWN BL
AS IF THIS IS SOME STIGMATA CONDEM
HER FOR HER SINS.
TO BE CONTINU

Jeff Mariotte

this year in review sort of

[illegible] being FAN's [illegible] wrap-up issue, the [illegible] reflection 1995. Since he's [illegible] boss, [illegible] I'd asked—at least for part [illegible] the column.

1995 will [illegible] remembered as the year [illegible] went to war with itself [illegible] lost.

The going [illegible] is self-explanatory. The [illegible] purchase of Heroes World was the shot [illegible] 'round the world, and the subsequent [illegible] distribution deals were the retaliatory [illegible]. These [illegible] did serious damage to [illegible] retailers. The whole issue is too big to be [illegible] in a column like this, but I plan to [illegible] it soon.

There is [illegible] from 1995, however, that [illegible] more [illegible] on the average comic book [illegible] than [illegible] whom. Comic book [illegible] are [illegible] and left. For a while, the [illegible] was that the stores that [illegible] were the bad ones, the ones run by people who had [illegible] for business.

That's no [illegible]. Good stores are also [illegible] as [illegible]. The market has shrunk dramat[illegible] in the [illegible]. People who used to be able [illegible] make a [illegible] no longer sell enough [illegible] to [illegible] doors open and the lights [illegible].

A column [illegible] this could easily oversimplify [illegible] problem [illegible] there are, of course, many rea[illegible] for the [illegible]ings. Basically, too many things [illegible] compete [illegible] entertainment dollars, and at [illegible] time when [illegible] are stretched pretty tight to [illegible] with, [illegible] books continue to go up in [illegible] as the [illegible] paper skyrockets.

[illegible] another [illegible] for the lack of business is [illegible] many [illegible] published today just aren't [illegible] good. [illegible] exceptions, and some of [illegible] are [illegible] of 1995's high points—**Astro** [illegible] **Impulse**, [illegible] Moore and Travis Charest on [illegible]**C.A.T.S**, [illegible]**gers in Paradise**, **Stray** [illegible], and [illegible]. But many comics are just [illegible] of wh[illegible] seen before. With money for [illegible] [illegible] so thinly already, publish[illegible] the same [illegible] stuff is self-destructive. Kids [illegible] new and different experiences. The comfort [illegible] the fam[illegible] goes so far when you're ask[illegible] kids to [illegible]0 or more on the counter for [illegible] same [illegible]hero story they read last month or [illegible]. Not getting the new and [illegible] work [illegible] crave, kids are abandoning [illegible] comics after [illegible]. Combine this with the exodus [illegible] the pur[illegible] from the comic market, and we've got [illegible] that's shrinking fast. And the [illegible] from which [illegible] might grow again barely even [illegible] it [illegible], people who have never [illegible] comics are finding very few reasons to start.

[illegible] science [illegible] fandom, there's a large con[illegible] of [illegible] who consider themselves [illegible] fans [illegible] basis of having seen and mem[illegible] every [illegible] of the original *Star Trek*—[illegible] they've [illegible] even cracked the spine of a [illegible] science fiction novel. Look at the name of [illegible] the genre: [illegible] means literature, gang. We [illegible] probl[illegible] far from having the same problem in comic books. People will claim to be comic fans because they've seen all the Batman and Spider-Man movies and played the video games, when, in fact, they've never walked through the doors of a comic book store and paid money to the retailers who have been struggling to keep the industry alive.

My prescription? In 1996, I'd like to see more diversity in comics. We need to broaden the market in order to attract those who don't care about superheroes, but want to read illustrated war stories and Westerns and horror and love stories and children's stories. We need to aim more comics at the people who aren't currently reading comics, because there are no longer enough who are. Which is not to say that superheroes should be abandoned. They've always been with us, and they'll always be the bulk of the marketplace. But there needs to be more to read if we want the industry to make it to the next **FAN** year-end wrap.

The bottom of the page is rushing up at me, and I want to use this space to tell you about some non-comics work some of your favorite comics writers have done this year. If you haven't picked these up, they'd be good additions to next year's Christmas list.

- Joe R. Lansdale, who's been almost single-handedly re-inventing the Western comic, wrote a terrific, intense thriller called **The Two-Bear Mambo**. Though it's highly recommended for older readers, it's definitely not for kids. Then again, his comics usually aren't either.
- Nancy Collins, who wrote some great vampire novels about Sonja Blue has also written **To Free Atlantis**, the first **Fantastic Four** novel. She's also currently adapting her Sonja Blue tales for **Verotika**—again, not for kids.
- Chris Golden, who used to write a lot for magazines like (but not) this one, wrote an exciting, action-packed horror epic called **Angel Souls and Devil Hearts**, a sequel to last year's **Of Saints And Shadows**. Look for Chris' comic work for Marvel and Harris, and watch for his **Daredevil** and **X-Men** novels next year.
- Peter David wrote **What Savage Beast**, a novel of The Incredible Hulk. I don't know who could do a better job on a Hulk novel. It's worth a look.
- Chris Claremont has been busy with **Sovereign Seven**, but not too busy to collaborate with none other than George Lucas on **Shadow Moon**, a fantasy set in the world of Lucas's movie, *Willow*.

and...

- Kevin J. (*Star Wars*) Anderson wrote more books this year than most people read, including **Ground Zero**, the first hardcover *X-Files* novel, **The Illustrated Star Wars Universe**, **Star Wars: Darksaber**, and more. Check 'em out! ■

BY THE
1234567890
NUMBERS

KINGDOM COMING SOON:

THE BRUSH STROKES OF

ALEX ROSS

BY

[illegible]

IN GENERAL...

What's the first thing Alex Ross does when he sets out to paint a page? He reads the script.

"When I read a panel description, I immediately see a layout and image." If inspiration doesn't strike? "Sometimes, when I try to balance out a complicated scene, I get stumped. I have to equalize action and narrative. So I doodle it out and once I hit what I am looking for, I draw it out fully and make it a complete thumbnail."

The second thing he does is plan. "I base the thumbnails off the script. I don't break down an issue at one sitting; I just thumbnail out how many pages I am doing in a month—usually about ten." Thumbnails are usually rough and simple layouts of who's going to be doing what when. But not if you're Alex Ross.

"Over the last couple of years, I've made my thumbnails more and more complete. I work out the layout, the angles, the interaction. My thumbnails are extremely finished with reference to light and shadow, character placement within a scene, and the specifics I am looking for—wrinkles in the face, what have you. These things aren't stated in the script, but these nuances and touches are going to make a more effective page and a more effective story."

"It's definitely my most thoughtful stage of development on a project."

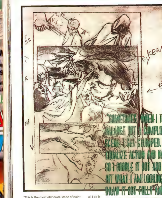
From thumbnails, Ross moves on to gathering photo reference. "This involves me haunting all the people who model for me. I try to light the pictures and pose the figures as close to the thumbnails as I can. But photos are never perfect; I always have to bend and twist and tweak. Tight thumbnails give me a very exact idea of what I am looking for.

I don't *have* to settle for however the photographs turn out; I can go beyond it. I use photos as a starting, not an ending, po for the complete and finished image."

PAINT IT BLACK

"I will usually work on the pencils thro out the process of taking pictures." Do he cut corners on the pencils? Nope. "I full pencils. I will sketch as much as humanly possible—even stuff that wil covered by color or effect, just to indic to the editor and myself what's going be happening. I do pencils that make process of painting almost color by nu ber."

Color by number? Not quite. "I paint ev thing first in tones of black and white. I'll even very tightly render deta that will be completely covered with c I use a jet black, (which is the coolest), ivory black (which is the warmest), lam black (which is the medium) and invar ably another black will be thrown in."



"SOMETIMES WHEN I TRY TO BALANCE OUT A COMPLICATED SCENE, I GET STUMPED. I HAVE TO EQUALIZE ACTION AND NARRATIVE. SO I DOODLE IT OUT AND ONCE I HIT WHAT I AM LOOKING FOR, I DRAW IT OUT FULLY AND MAKE IT A COMPLETE THUMBNAIL."

"This is the most elaborate stage of painting, and once I've rendered it in black and white, the bulk of the work on the pages is over. The figures, the faces, the layouts are fully realized."

From there, the color stage seems like a piece of cake. "It takes me about a day to do a page in black and white but I can get ten pages colored in about five days."

The color that is dropped in is gouache and airbrush. "Usually the airbrush stage will be the last one. I use the airbrush to set a mood with a color harmony, or for various lighting effects. A lot of times, it's just for simple effects. A flash, a halo, maybe a haze. Or maybe I need to have something special, where the color harmony is overpowering."

After airbrush? "I use a lot of time to clean up anything I am not completely happy with." Any more big secrets?

"Everyone thinks I paint every panel separately and then place them together. But all I do is tape around the images, around the panels, so they don't overlap."

SPECIFIC TO THE ILLUSTRATION...

"This is one of my favorite pages from the book thus far. I had wanted a page that explained to the one or two readers who might not know anything about these superheroes what the heck they are all about. So Mark and I developed this layout, presenting these three vignettes of these icons—Batman, Superman, and Wonder Woman. The scenes that I depict are not just recreations of specific covers—**Action Comics** #1 (Superman), **Detective Comics** #27 (Batman) and **Wonder Woman** #1. In my opinion, these classic early images are the most symbo of the characters.

"These images are the focal part of the page. But, when you look at the page, it's no simply these three images. I had to deal with other aspects, namely, telling the story. So I tried to incorpora these archetypes into the page and the flow of the narrative.

"Usually, when I recreate common or well known illustrations, I like to change things in the scene—the viewpoin or an angle. This time, I kept the images consistent with the originals. What I did do was to accentuate the figur drawing, the lighting, and th coloring. I thought that the light of the figure and the surrounding figures was key to making the original images com to life. I was trying to bring these vignettes in perspective and, hopefully, to make those prima images seem somewhat new.

"The lighting was key to bringing together all these pieces into one cohesive page. I chos to represen the three images with the three p mary colors: red, blue, and yellow. Each vignette has own particular lighting viewpoint and lighting color. I used the airbrush to augment the effect. Batman is lit from yello city lights. Superman has a blue light, co ing from the sparks of the rock hitting t car. Red is the color for Wonder Woman, radiating from the setting sun and the rage of a battlefield.

"I realize every page can't be perfect an each can't be of the same attractivenes and intensity. But the most important thing is to simply tell the story and som times a powerful visual isn't best for the plot. I am always trying to get everythin at the same level." ■

FOR BETTER OR WORSE...

ON THE ROAD

Michael Davis

■ Where do I begin? The Motown Machineworks /**FAN**/Image Van tour was supposed to get the word out to the comic industry that comics were on the move. The plan was indeed masterful. We would criss-cross the country, stopping at retailers, schools, civic centers, hot dog stands, and anyone that would listen. I prepared my check list. 1.) Souped up, kited out, super-powered Chevy Astro van. Check. 2.) 5,000 watt Orion custom made stereo system. Check. 3.) Posters. Check. 4.) Limited edition prints. Check. 5.) Limited edition ash-cans. Check. 6.) Motown CD's and tapes. Check. 7.) Sunny disposition. Check. 8.) Able-bodied assistant Launi Wilson. Check. 9). Uzi. Check. 10.) Water for the Uzi. (You didn't think it was a real gun did you?) Check. I was all ready to rock and roll when we started our journey. First stop, Las Vegas. City of Lights, city of excitement, city of Comics Corner and Silver Cactus Comics. The first two stops of my historic tour. Everything was great, or so I thought...

elephant lamps, circus tent wallpaper, and cops with big guns! Grab your Uzi and hit the road!

We arrived in Las Vegas at around 10 PM. We had to make a detour to a body shop - I kinda drove over a pothole and it kinda ripped our front spoiler. Cost to repair: 1500 dollars. That kinda bummed me out, but we persevered. We checked into the Luxor Hotel. Whooo! It was cool! There was a big, giant sphinx outside the hotel. A giant game room inside the hotel, and a really nice room to sleep in. Of course I had to go down and try my hand at gambling. I spent a whole $10.00 and won a whole zero, nada, nothing, zilch.

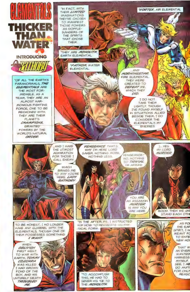
The next day we had a great time at Comics Corner, where a small but enthusiastic crowd gather to greet us. Eric Hill was really cool, being the owner and all. After Comics Corner we went to visit the folks at Silver Cactus Comics where we had an equally good time. The fans were great and Tim and Tom from Silver Cactus were very cool also. Fans were great everywhere we went...really. The plan was to leave for Salt Lake City right after Silver Cactus. Good plan right? I thought so too, but one of the two amps in our stereo system blew. It wasn't a problem with the stereo, rather it was an electrical problem with the van so it had to be replaced. That cost $500. So with this delay, we had to spend the night in Las Vegas again. Too bad eh? Well I wanted to stay somewhere exciting, somewhere cool, so we chose Circus Circus. To put it mildly, it sucked. Oh, I had a great time at the hotel. It was incredible, but I had a problem with the rooms. I can't quite put my finger on it. It could have been the bright, I mean *ultra bright* (did I say *bright?*) red carpet or the elephant lamps. Or perhaps it was the circus tent wallpaper. Whatever it was, it was weird sleeping in that room.

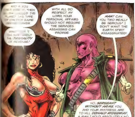
So bright and early the next day—4 AM to be exact—Launi and I left Vegas for Salt Lake City. Well, we probably left at 4:20 or so. I had to stop and get a ticket first for making an illegal turn. Hey, it was 4 in the morning and dark. Who was gonna catch me? That really nice officer with the big gun from the Las Vegas police, that's who. Incidentally, he didn't think the water gun Uzi was so funny.

Our quest continued. Next stop Salt Lake City, Utah. Night Flight Comics and Comics Utah. Now that was an adventure... ■

ELEMENTALS THICKER THAN WATER

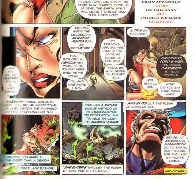
INTRODUCING BATHORY


PART TWO
"OF ALL THE EARTH'S PARANORMALS, *THE ELEMENTALS* ARE THE MOST FORMIDABLE. AS A TEAM, THEY ARE AN ALMOST HARMONIOUS FIGHTING FORCE, ONE TO BE RECKONED WITH. THEY ARE THEIR PLANET'S *CHAMPIONS*, GRANTED POWERS BY THE WORLD'S NATURAL *ORDER*.
"IN FACT, WITH THEIR *LIMITED* IMAGINATIONS THEY'VE CHOSEN TO MANIFEST THOSE POWERS AS DOPPLEGANGERS OF THE SPIRITS THAT CHOSE THEM.
"*VORTEX*, AIR ELEMENTAL.
"THEY ARE *MONOLITH*, EARTH ELEMENTAL.
"*FATHOM*, WATER ELEMENTAL.
AND *MORNINGSTAR*, FIRE ELEMENTAL. THEY WERE CREATED TO *DEFEAT* ME, WHICH THEY *DID*.
I DO NOT TAKE THEM LIGHTLY. THOUGH I'VE FOUND MYSELF IN SITUATIONS ALLIED BESIDE THEM, I DO CONSIDER THE ELEMENTALS MY ENEMIES.
...AND I HAVE THE UTMOST ADMIRATION FOR THOSE I CALL ENEMY.
WHICH BRINGS ME TO WHY YOU'RE HERE, *LADY BATHORY*.
VENGEANCE. THAT'S WHY I'M HERE LORD SAKER. NOTHING MORE, NOTHING LESS.
VENGEANCE? NO, NOTHING SO *TRIVIAL*, I'M AFRAID.
YOU ARE AN ASSASSIN. *MURDER* IS WHY YOU ARE HERE.
I... YES MY LORD. *MURDER*.
GOOD. THEN WE UN STAND EACH OTH
TO BE HONEST, I NO LONGER HAVE ANY QUARREL WITH THE ELEMENTALS, THOUGH ONE OF THEM POSSESSES SOMETHING *I WANT*.
WHEN *OBLIVION* FIRST WENT TO WAR WITH EARTH, *TOMMY OZUCHRA* WAS KILLED. I HAD GROWN FOND OF THE BOY, AND HIS UNTIMELY DEATH *TROUBLED ME*.
"IN THE AFTERLIFE, I INSTRUCTED HIM HOW TO REGENERATE HIS PHYSICAL FORM.
"TO ACCOMPLISH THIS, HE HAD TO SEVER HIS TIE TO THE *MONOLITH*.
AS FO THE EAR SPIRIT, I N MEANT FO TO ENTE NEW HO
THAT W AN ENER WANTED HARNESS MYSELF. SEE, I NE DO ANYT FOR ONLY REASO


AND IF YOU [illegible] IT, THEN [illegible] SHOULD I'VE [illegible] THIS TYPE OF [illegible] GAME [illegible]
[illegible] IT [illegible] ABOUT THE *TRIVIALITY* OF REVENGE?
WITH ALL DO RESPECT MY LORD, YOUR PERSONAL AFFAIRS SHOULD NOT REQUIRE THE SERVICES ASSASSINS CAN PROVIDE
HAH! CAN YOU TWO REALLY BE SERIOUS? I DON'T WANT THE EARTH SPIRIT ASSASSINATED!
NO, *SERGEANT WITHOUT ARMS.* YOU AND YOUR MISTRESS ARE TO KILL *DONALD RIDGEWAY*, A MAN I HOLD ABSOLUTELY NO MALICE TOWARDS. A MAN THE SPIRIT NOW INHABITS. ONCE HE IS DEAD, THE EARTH SPIRIT WILL LEAVE THE BODY, AND SEEK A NEW HOST.

DON'T MISS
PRIMER
FOR MORE
LADY BATHORY
BY buzz
FAN
COMICO
COMICS

BRIAN AZZARELLO
STORY
JIM CALLAHAN
ART
PATRICK WILLIAMS
COLOR ART


[illegible] YOU WILL BE WAITING FOR IT, EH, LORD SAKER?
HAVE YOU MADE THE NECESSARY... *ARRANGEMENTS* FOR MY DEPARTURE?
YES, BATHORY, A... *VEHICLE* AS IT WERE, IS ON ITS WAY HERE EVEN AS WE SPEAK.
MY PERSONAL AFFAIRS ARE ONE IN THE SAME AS THOSE OF OBLIVION.
YOU'LL BE WISE NEVER TO FORGET THAT.
OH, AND ONE MORE THING...
IS *THIS* MY PASSAGE?
GREETINGS, LORD SAKER. THE DEMON *ZAGBRETH,* AT YOUR DISPOSAL.
YES... YES YOU ARE.
WHAT DID YOU SAY YOUR NAME WAS?
ZABGOTH? ...WELL, ZABGOTH, THOUGH YOU ARE AN INEFFECTUAL, [illegible] LEVEL DEMON, I'VE MANAGED TO FIND A PURPOSE FOR YOU.
[illegible] YOU MAKE A [illegible] THAN A DEMON.
[illegible] MEET LADY BATHORY.
"SHE HAS A RATHER UNIQUE *METHOD OF* INTERDIMENSIONAL TELEPORTATION. SHE TRAVELS THROUGH THE *BLOODSTREAM.*
"*SHE ENTERS* THROUGH THE FLESH OF ONE, *YOU* IN THIS CASE..."
...*AND EXITS* OUT THE FLESH OF SOME OTHER.
SERGEANT, *SUMMON A HELLMOUTH.* GO TO EARTH, AND PREPARE FOR THE LADY BATHORY'S ARRIVAL.
CONTINUED.

ULTRAFORCE

by Tom Mason

It's a new year for the Ultraverse and that means another big crossover with a popular Marvel hero. Only this time, it's a crossover with *two* of Marvel's premiere characters: Spider-Man and the Green Goblin.

Fans of the Marvel Universe and Malib Ultraverse know tha Spider-Man first crossed the gap betwe the two universes during Black September. Now, thanks the miracle of crossover technolog UltraForce will be returning the favor a special one-shot called **UltraForce/Spider-Man**.

Set in the Marvel Universe, **UltraForce/Spider Man** will be available in two different versions in January, #1-A and #1-B.

According to editor Hank Kanalz, both issues are identic up to a certain story point. But each 48-page issue featu 12 different story pages. "It's more than a variant cove Kanalz says of the story-driven gimmick, "It's a book w variant interiors."

At a breakpoint in the story, **UltraForce/Spider-Man #1** features half of UltraForce with the Green Goblin while **UltraForce/Spider-Man #1-B** features the other half of UltraForce with Spider-Man. The team reunites for a "one-and only-one ending," according to Kanalz.

Kanalz says his philosophy with Marvel crossovers is "to go the extra mile and produc book that's fun and exciting to read. Plus we have to add the Ultraverse twist to it."

Part of that "Ultraverse twist" is the creative team Kanalz has assembled. Marv Wolfma the writer for the project, which will be illustrated by Steven Butler. "We're using two p ple who are no strangers to either UltraForce or Spider-Man. It's shaping up to be som thing really special!" George Pérez and Phil Jimenez provide the covers.

The other part of the twist is the story itself. Kanalz plans to "focus on the characters a how intrusive all of this dimension-hopping has become in their lives. It's bad enough when they have to save one universe, now they have to save two."

And while everyone knows who Spider-Man is, UltraForce may still be an unknown e UltraForce is the Ultraverse's premiere team book featuring Prime, Prototype, Lament, Ghoul, Topaz, Wreckage, and Marvel's Black Knight. Banded together to keep order ar the growing population of ultras, they can barely contain the chaos within their own group.

The comic book has received a major promotional push from Malibu, resulting in an a mated series that airs in syndication on Sunday mornings and a line of action figures Lewis Galoob Toys.

According to Wolfman, "Teams are always so strange; sometimes they click and sometimes they don't and you never understand why. UltraForce is starting out with a goo character, Prime, who is probably my favorite of those characters."

Ultraforce, The Marv Way

Wolfman had a several year run writing **Spider-Man** for Marvel during the '70s, inclu landmark issues like **Amazing Spider-Man #200** and the issue where Peter Parker gr ates from college. Wolfman, also the creator of many popular Marvel characters inclu Black Cat, Bullseye, Nova, and Blade, was a logical choice to write the project since he also working on the monthly **UltraForce** comic.

Wolfman says, "I'd been working at Malibu dialoging several issues of **UltraForce** for tor Hank Kanalz who was plotting the book. I had written **Spider-Man** for years whe was at Marvel. I know the UltraForce characters and the Spider-Man character, espec because this is Peter Parker, and I had written Peter Parker for so long—or so I thoug (laughter)—that I was the logical person to write it."

Artist Steven Butler is also a logical choice. The artist, who did a did a year-long stint Marvel's **Web Of Spider-Man** is also now the regular penciller on **UltraForce**. He say worked on both **UltraForce** and **Spider-Man**, and now I have a chance to draw both them in the same book. It's not only a neat thing, it's a chance for me to tip my hat to Spider-Man after a year on **Web**."

Butler is also looking forward to working for the first time with Wolfman. "I'm a big fa

his work. If anyone can write a team-up story, he's the one."

As with any team book, a creator will have his favorite characters. For Butler, it's Prime and Ghoul. "I really like Prime," he says. "He's iconographic like Superman, but he's still just a kid. He has the powers and responsibilities of an adult, but the mind of a 13-year-old." It's that mix that sends Prime aggresively charging into situations without always thinking.

But it's drawing Ghoul where Butler says he has the most fun. "He's essentially a rotting corpse with flesh hanging everywhere. It's fun to get a little of the EC-type horror into the drawing. I love his attitude—he doesn't get along with anyone. He's a total loner, but he feels a certain responsibility to do the right thing."

Butler will be taking a short break from the monthly **UltraForce** book to complete the project but will return when **UltraForce/Spider-Man** is finished.

Splitting Forces In Two

When the breakpoint hits in **UltraForce/Spider-Man** and UltraForce splits up, Wolfman has definite ideas about how to divide the team.

"I think the way to do something like that is to see which characters play off each other best," he says. "Someone as darkly cynical—but with a good sense of humor—like Spider-Man playing off of someone like Prime should really be a lot of fun."

Wolfman says the differences between the characters are what make the action and dialogue distinctive and more enjoyable for the reader.

"You wouldn't necessarily want Spider-Man to play off someone who is essentially his emotional equal. You want someone where the give and take is different, where the dialogue repartee is different between the two. The idea would be to mix up characters so that nobody has an easy time of it."

Goblin Crazy

Prime has already met both Spider-Man and the Lizard from the Marvel Universe, and when Kanalz was drafting his list for the latest crossover, he was surprised that he was able to use the first name on his list: Green Goblin.

"Of course," Kanalz says, "he's changed considerably. And we'll be having some real fun with him in this project."

Even though he spent many years as the regular writer on **Spider-Man**, **UltraForce/Spider-Man** marks the first time that Wolfman has written the Green Goblin.

"I always liked the Green Goblin and I always wanted to write him," Wolfman says. "I avoided most of the standard Spider-Man villains when I was writing the book because I felt the other writers had used them too often and they were in danger of being diluted and overexposed."

Wolfman did use Doctor Octopus in an Annual drawn by John Byrne and did write the Kingpin once. But never Green Goblin. And now Wolfman is excited to have the chance again.

"I'm anxious to write the Green Goblin now," he says. "He's always been a great visual. Steve Ditko designed a wonderful looking character as he did with Spider-Man."

Who Bought Whom?

There have been a lot of crossovers between the Ultraverse and Marvel characters since Marvel bought Malibu in 1994. What is it about **UltraForce/Spider-Man** that will separate it from the pack?

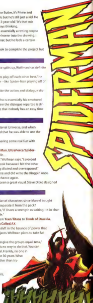
For Wolfman, it's what he will bring to the project as writer. He says, "If I have a strength in writing, it's in characterization, and I think what I bring to stories is a different attitude."

Those strengths have served Wolfman well on projects ranging from **Teen Titans** to **Tomb of Dracula**, from **Spider-Man** to **Superman** and **Batman**, to his own **The Man Called AX**.

And because of the very nature of the crossover, there's a definite shift in the balance of power that makes **UltraForce/Spider-Man** different from other crossover projects. Wolfman plans to take full advantage of that shift.

"When you pair up teams like X-Men and Exiles, you sort of have to give the groups equal time," he says. "But with Spider Man and a group of 7 or 8 people, there is no way to do that. You can concentrate on story and character, and it doesn't have to be equal. Frankly, no one in UltraForce is yet the equal of Spider-Man, who has been around for 30 years. What you can have is a good solid story that you can concentrate on rather than trying to be fair to all companies involved." ■

With Chris Ulm, Tom Mason is the co-founder of MainBrain Productions, the Malibu, CA-based new media development company.



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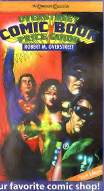
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A FEW WORDS ABOUT Freedom OF SPEECH

It could be a comic book retailer's worst nightmare! You're working hard in your shop, carrying a wide spectrum of books for your varied clientele. You're playing by the rules, keeping the adult books away from the children, maybe even in sealed bags, with a "no one under 18 allowed" label, or behind the counter. Nonetheless, somehow, someone become offended, and reported your store to the police. The next thing you know, your shop is raided and closed down! Your stock is confiscated, and you're up on obscenity charges! Charges for which, if you're convicted, you could face up to 86 years imprisonment! "But this is America! Don't we have first amendment rights?" You raise your voice in protest!

This exact scenario has occurred, repeatedly, throughout the United States. Sometimes, a right can't be taken for granted, it has to be fought for.

In recent months, the Comic Book Legal Defense Fund has garnered a great deal of attention within the comics industry. In the past year, it has handled an enormous number of cases, some involving creators, some involving retailers, all revolving around the violation of the first amendment right to free speech. And many high profile creators, such as Neil Gaiman, Dave Sim, and Peter David, have voiced their support and approval of the CBLDF's work. Here, Susan Alston, the CBLDF's director, speaks up about what the fund actually does, how it was formed, and why it's so important in today's political climate.

FAN: Let's start out with the history—why was the Comic Book Legal Defense Fund formed? Susan Alston: It was formed as a result of money that was left over from defending the Frank Mangiaracina case in Lansing, Illinois, which started in 1986. When Denis Kitchen found out that one of "Friendly Frank's" stores had been busted, he went out into the industry to raise money to help Frank pay his legal bills. They lost the first round, and eventually won on appeal, and there was some money left over, so they formed the Comic Book Legal Defense Fund with that money.

Even then it was recognized that there was a need for a fund? I guess Denis ran into some problems getting donations for Frank's defense, because they weren't a legitimate tax-deductible organization. That spurred them on to doing all the paperwork that was involved to create a non-profit organization.

The earliest case was Friendly Frank's defense. How are the cases chosen for the CBLDF? Basically a person would come to us with a request, and the request has to be in writing, because there has to be documentation substantiating the charges, fighting their first amendment rights in the U.S. courts. Our amendments and our by-laws restrict us to only handling cases that are pursued by authorities. Civil suits do not fall into the "authorities" category.

Tell me about some of the cases the CBLDF has handled in the past year? The past year has been really crazy! Burton Joseph (The Fund's lawyer on retainer) has been great! Since we hired him in February of 1994, he has defused three cases, and had two thrown out of court, just by either a phone call to a police chief, or a letter, or by referring us to a really sharp first amendment rights lawyer in the area where the case was taking place. Starting last year, Heroes Comics and Collectibles in Texas was busted for selling a comic called **Chaos** which caused them to have to defend their rights to first amendment expression. This particular case, in Blue Ridge Hills, Texas, the lawyer, Malcolm Day was able to have the case dismissed before it went to trial. Almost the exact same situation happened with Shooting Star in Glendale, California, only they were busted for several books, mostly from the Eros line, and even though they went to court, the case was dismissed before they went to trial, because of a lawyer Burton Joseph had referred us to.

And there was the Mike Diana case? That didn't start this year, and we're not really sure when that will be over. He was convicted in 1994, and requested our help in '93. He was arrested for publishing, distributin advertising obscene material with his **Boiled Angel**. He was found guilty in M of '94, and since then we have been wa on the appeal, which was submitted th past summer. The appellate court was posed to respond to that appeal with a sion on September 22, but they reques an extension. It's not clear when we'll h back from them.

It's a very involved case because of ce inclusions in Mike Diana's sentence, c rect? Right. There are nine stipulation sentence. He was given a three thousa dollar fine, he was ordered to seek psy atric evaluation at his own expense, he ordered to take a journalism ethics co his own expense, he was required to d eight hours of community service a w stay employed full-time, and ordered t away from anyone under 18. When his lawyer approached the court about th ticular stipulation, because he worked convenience store at the time, the jud said that anytime someone under 18 into the store, Diana has to go to the b room and someone else would have t that particular person. And that hinde ability to do his job. But the most silly restrictive part was that he was ordere to draw anything obscene, even in the cy of his own home. And his doodling be monitored by unannounced visits probation officer.

That's the most frightening aspect of sentencing, because it really does bri regulation of what a person can do in own home. And it leaves it up to wha probation officer happens to be on d decide what is "obscene." Nobody's ev been able to define obscenity. Lots of munities have statutes and laws to try describe what would be considered obscene, but still it's left up to the inte tion of whoever happens to be obser the artwork, or the writing, or whatev question.

BY ALDYTH BELTAN

in response to the big question of why the CBLDF is more important now than ever? With the books that are coming out, writers, artists, and publishers seem to have no boundaries as they shouldn't. Yet there's a couple of things that are happening. There's a huge increase in the amount of citizens to protect family values, return to what's considered to be a more simple way of life, the Republicans and Newt Gingrich espousing that "If you don't expose yourself to it, it won't harm you."

Do you contrast that with the idea that the general public still has, that comics are primarily for kids. That's the biggest misconception. And that's what happens in most of the cases that we get. Somebody goes into a comic book store with either a child, or a young adult, and sees what they're buying. Then they look around and also see intermingled in the same store, adult material. And whether it's an adult section or not, they're totally offended and it causes them to complain to the local authorities. It's a pretty common scenario.

Do you think it happens more because comics are perceived as an easy target [illegible] people to laugh about? [illegible] that way. [illegible] a perception [illegible] Barnes and Noble, though they, and some of the bigger bookstores have been the subject of threats by the censors. But the only one that I know of in the last year had to do with **Penthouse Comics** and **Heavy Metal**. Which brings it back to comic books. We actually had a complaint about **Elfquest** because of a vaginal birth scene. If you want to run with that, then they should also have to remove all the books on childbirth from the shelves and from the libraries of the community which found it offensive.

But there are people of a certain extreme who would like to do that, and comics are an easy foothold. Because the stores tend to be small, independent businesses with one or two employees, so you're not talking about a huge tax base or huge amounts of people out of work. With most of the cases, it's also a political statement for a judge, or a district attorney. In some states they are elected, not appointed, so in an election year there will be more cases having to do with [illegible] morals to increase their voting appeal.

Have you heard about the woman in North Dakota who is trying to get Spawn banned?

She was a mother who went into the store and saw **Spawn** #30, and she found it offensive and racist, just by looking at the pictures, and not reading the words. Even though the story had the definite moral that racism and violence against minorities is bad. She just looked at the pictures and decided that it had pictures of the Ku Klux Klan doing violence to African Americans, and she just ran with it. From what I understand, she bought all the issues within driving distance of her house, so no one else could read it! Really raising Todd McFarlane's numbers on that issue.... Yet I know the people who wrote that issue agonized over how to convey the anti-racist message strongly enough, and how to convey the horror of racist attitudes. Well, let's not forget that that's the same reason that **Tom Sawyer**, and other classic books, have suffered attempts at banning.

Tell me about the most current case, involving Planet Comics in Oklahoma City. They're charged with eight counts of assorted obscenity charges, most of which revolve around **Verotika #4**. That's what prompted authorities to go into the store—they got an anonymous complaint from an adult. It's very important that the adult part of this be emphasized, because when you're talking about what is obscene for adults, who's to decide that. So an officer went in, purchased the book, and had a judge look at it. The judge deemed it obscene, thus causing the vice squad to go into the store and ask everyone to leave while they went through the rest of

CENSORSHIP
IS THE
OBSCENITY

WERTHAM
IS
DEAD

CBLDF Executive Director
Susan Alston

CENSORSHIP
SUCKS

FREEDOM
OF
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COMMONSENSE
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I
PUBLISH
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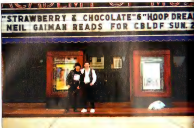

"STRAWBERRY & CHOCOLATE"6"HOOP DREA
NEIL GAIMAN READS FOR CBLDF SUN. 2

Neil Gaiman and **Dave Sim** at the **Northampton Academy of Music** for one of **Neil's Guardian Angel Tour readings** in April 1995.

Frank Miller (left) and **James Robinson** (above) at the **Solidarity Signing** held at Shooting Star Comics in Glendale, California in January 1995.

the inventory. They took whatever they deemed to be obscene based on their local laws. It's interesting, because I have the paperwork on what's considered obscene, and it goes on for pages, and yet it's all just somebody's perception of what that is.

It should also be noted that all of the cited books were kept bagged behind the counter, with "For Adults Only" labels.

So who are the biggest supporters of the CBLDF? Most of our cases revolve around protecting retailers when they get busted, because they're the easiest targets. The artists, the writers, the publishers, are scattered all over the country, and you have to go through a table of contents to track them down. But the retailers are our biggest supporters. Other than the one-time donation of $100,000.00 from Dave Sim, retailers have helped us to raise the most money, then the distributors, then the creators. The people who have been dragging are the publishers who publish the books that get the stores busted. Malibu did donate $15,000.00 when it was their book (**Debbie Does Dallas**) that got busted in Rome, Georgia.

And you're also doing more high-profile fund-raising for the CBLDF with events like the Neil Gaiman Guardian Angel tour?
Special events traditionally aren't the best way to raise money, but the best way to rais attention, awareness, and publicity. We're lucky that Neil Gaiman is such a big name, and such an eloquent reader, that people have flocked to the Guardian Angel events, and they've all been a tremendous success.

And at this point you've also got a number o

High-profile creators talking about the Comic Book Legal Defense Fund and its importance. And that's really important. One of the problems the CBLDF had in it's first few years was that they didn't have a full time employee, so a lot of the thank-you's, and the press releases, and the publicity got lost in the shuffle between one transitionary person to another.

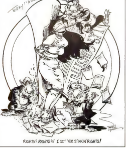
So how did you become involved in the CBLDF? I was working at Tundra Publishing, as administrative director, when Kitchen Sink took over. And that position already existed with a person who was coming in from Kitchen Sink. Denis offered to have me work for the CBLDF while he got settled in Northampton, MA. Then in August of 1993 at the San Diego Comicon, they asked me to make a proposal for a full-time position, because they had just gotten the check from Dave Sim. It also seemed like because of the number of cases, they needed someone on a more regular basis.

And now you've also got a Board of Directors. Who are they? Denis Kitchen, who is the founder of the Comic Book Legal Defense Fund, and also its president. Greg Ketter is the first vice-president, and he also owns Dreamhaven books and publishing in Minneapolis, Minnesota. Louise Nemschoff is the secretary, and a lawyer located in Southern California, whose main emphasis is on copyright, trademark, and entertainment law. She's also a graduate of Harvard and Yale. It's good to have an attorney on the board to help decipher some of the questions that come up regarding certain cases and explanation of legalese. Brian Hibbs is the treasurer, and owner of Comix Experience in San Francisco. He also writes "Tilting At Windmills," a column for **Comic Retailer**. He's donated all of the fees from that column for years to the CBLDF. Frank Mangiaracina was one of the founding members, and the defendant in the first case, and the previous owner of Friendly Frank's. Last but not least is Frank Miller, and we've sort of named him, unofficially, the "unspokesperson" for the CBLDF. Of course, he's the writer of such books as **Sin City.** Burton Joseph is not on our Board of Directors, but he's our legal counsel, and he's a well known first amendment lawyer who defends all the **Playboy** first amendment cases. He's on the board or a member of almost every freedom of speech organization in the United States. I'm the executive director, which means fund-raiser, receptionist, mail order clerk, promotion coordinator. Joanne Martin is our part-time book-keeper, and she worked with me at Tundra Publishing.

So what's going on with the CBLDF now, and for the next year? Our first newsletter just came out, and I couldn't have done it without the help of volunteers in the area! It's a 16 page newsletter which will catch up on public thank-yous to people who have gone above and beyond the call of duty to help the CBLDF raise money. It will also highlight special events, ways people can help, our history, and our current cases. For 1996, we hope to continue with the Guardian Angel Tour. One of the projects for next year is to get more aggressive in fighting censorship. And that would entail more seminars at conventions. In 1994 we have three seminars on "What to Do If a Censor Comes," and they were pretty sparsely attended. But I think it's a good idea that retailers and artists know what their obligations are when authority figures come in and want to shut them down. We're in conversations with the San Diego Comicon about another thing that we want to do. The San Diego Comicon, in the past few years, has had increasing amounts of censorship attempts by the local authorities. As recently as this year on local, and CNN television, the Comicon has been panned by the newscasters as a convention that had a lot of pornography. It's a double edged sword here, because the adult comics have the option of being separated into another room, however would that cut down on the number of people who would come by their booths.

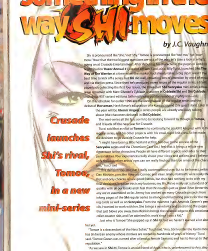
And that comes back to the question of "what is adult?" Should sex and violence be combined by putting the Eros comics in the same area with the horror comics? Exactly. And how do you handle a publisher that carries both children's books and adult lines? Do you force them to take two separate booths in two rooms? But in 1996, the San Diego Comicon is going to be held 4th of July week, and I've been suggesting to them that we use this as a forum for freedom of expression, that this could be the theme for the Comicon. If we're able to do that, I have ideas for bringing in some first amendment rights speakers and hopefully an opposing view from the conservative right-wing. Frank Miller has expressed interest in debating his labeling stance with anyone with a responsible opposing viewpoint. Randy Bowen has also agreed to design a torch award statue for us, and we hope to award that to a certain number of people who have been continuously magnanimous in their energies and generosities. I'm hoping to compliment that with the smut awards for those who have continuously been producing the best smut that has kept us hopping! Because even though fund-raising is a serious issue, it also has to be kept fun! ■

Find out more about the ***Comic Book Legal Defense Fund,*** *and its current activities by writing to* ***P.O. Box 693 Northampton, MA 01061*** *or by phoning* ***1-800-992-2533.*** *Help protect your right to read what you want.*


RIGHTS? RIGHTS?!! I GOT 'YER STINKIN' RIGHTS!

something in the way SHI moves

by J.C. Vaughn



Shi is pronounced like "she," not "shy." Tomoe is pronounced like "toe-mo," not "tow-mow." Now that the two biggest questions are out of the way, let's take a look at what's going on at Crusade Entertainment. After debuting his character in the pages of London Night Studios' **Razor Annual** #1, creator William Tucci, a.k.a. Billy Tucci, launched **Shi: The Way of The Warrior** at a time when the market had already taken a big dip. It wasn't the best time to kick off a series, but **Shi** did well, attracting lots of attention by word of mou and via the fan press. Since then he's produced seven issues of the regular series, a trade paperback collecting the first four issues, the three-part **Shi: Senryaku** mini-series, a two-issue crossover with Marc Silvestri's Cyblade character in **Cyblade/Shi** and **Shi/Cyblade**, and about 957 variant editions *[other estimates put the number at slightly less—ed.]*.

On the schedule for earlier 1996 are the continuation of the regular series and the debut of **Horseman**, Hank Kwon's adaptation of a Korean legend (Shi guest stars). Later i the year will be **Atomic Angels**, a series people are already anxiously talking about (the characters debuted in **Shi/Cyblade**).

The mini-series all Shi fans seem to be looking forward to, though, is **Tomoe**, and it leads off the new year for Crusade.

Tucci said that as vital as **Tomoe** is to continuity, he couldn't keep up with it, th regular series, and his other projects with his small, tight-knit crew. So he made the decision to go outside Crusade for help.

"I might have been a little hesitant at first, but due to the success of the **Senryaku** series and the Chromium Card set, I feel that it brings a whole new dimension to the characters. People all have different aspects and sides to their personalities. Your experiences really shape your views and actions, and I believe only through other artists' eyes can we really find out the true sense of the chara ters," Tucci said.

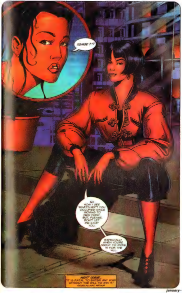
"This decision was one that I really contemplated over. But to be honest, write Dan Mishkin, penciller Amanda Conner, and inker Jimmy Palmiotti were really th first and only choices. All are good friends, but that had nothing to do with my final decisions, because this is my business, my life. We've really set a standard of quality with all our books and I feel that this team is just as good if not better tha any we've assembled so far. Jimmy has worked on many Crusade projects from inking pages of the **Shi** regular series to inking and illustrating pieces for the tra ing cards as well as on **Senryaku**. From the moment I saw Amanda Conner's pen cils, I wanted to work with her. She brings a sensitivity and passion to the pages that just blows you away. Dan Mishkin brings the cerebral edge to this emotiona roller-coaster ride, and I've admired his work since I was a kid."

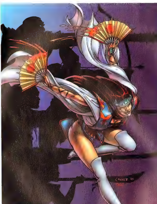
Just who is Tomoe? She popped up in **Shi** #6, but we haven't learned a lot abo her yet.

"Tomoe is a descendant of the Nara Sohei," Tucci said. "Ana, born under the Kyoto moo has (in her) an enemy whose motives are rooted in hundreds of years of history," Tucci said. "Tomoe Gozan was named after a famous female Samurai, and has to live up to that reputation."

"As we saw in **Shi** #6, Tomoe is an old friend of Ana's who is, unbeknownst to Ana, also Nara warrior," said Dan Mishkin. "The Nara are the sworn enemies of the Sohei that Ana represents, and they've been called upon by Ana's foe, Arashi, who's sure that it is the

Crusade launches Shi's rival, Tomoe, in a new mini-series


TOMOE ?!?
SO NOW I SEE WHAT'S KEPT YOU OCCUPIED SINCE MOVING TO NEW YORK! BUT, PLEASE, DON'T LET ME STOP YOU.
ESPECIALLY WHEN YOU'RE ABOUT TO MOVE IN FOR THE KILL.
NEXT ISSUE... "IT IS FATAL TO ENTER ANY WAR WITHOUT THE WILL TO WIN IT." DOUGLAS MAC ARTHUR



Sohei who've been killing his men. It's not an easy alliance, since Arashi represents a third force, the Yakuza, but in this case they're united by having a common enemy. **Tomoe** #0 tells the story of Tomoe's rise to a position of leader-ship; and the story t
weaves through **Tomoe** #1-3 and **Sh**
#6-9 puts that leade
ship to the test as th
violent actions of
Tomoe's band bring
Ana back into the fr
after she's forsworn
her vengeance. And
these things will do
the conflict ultimat
turns into a very **pe**
sonal confrontation
between Tomoe and
Ana, friends who no
find themselves on
opposite shores of a
unbridgeable divid
The series also intro
duces a number of
cinating supporting
characters, some of
whom might even s
vive to have other s
ries told about ther

"Like Ana, Tomoe
person who has fee
ings, dreams, and c
victions," Tucci add

For Mishkin, who
created **Blue Devil**
DC, this is his first w
for Crusade. "I'll alw
be happy to be kno
as the creator of **Bl**
Devil, and of
Amethyst, Princes
Gemworld, two ch
acters and series th
made their splash a
DC Comics in the
eighties," he said.
"There are plenty o
other stories I'm pr
of, from the Batma
Joker team-up I di
long ago to the
Dungeons & Drag
licensed comics th
gave me a chance
tell stories of flawe
characters making
heroic decisions at a time when the superhero books were all f
with flawed characters making *bad* decisions. I also wouldn't m
having the whole comic book reading public take notice of my
next project, a self-published series called **Creeps** that I'm doin
with artist Tom Mandrake (of **Spectre** fame) and which Crusad
will distribute in 1996.

"The reason I'm doing the **Tomoe** series is because I'm so
impressed with the characters and the situations that Billy's cre
ed," he continued. "He's put together a compelling drama of on

woman struggle with her past, her destiny and the blood call of vengeance. And unlike some other comics, the main character's struggles aren't an excuse for telling a violent story. Ana's conflict is the story. I think that focus on a complex character dealing with the fact that the story springs from a very personal place is what sets **Shi** apart from the titles that it's sometimes lumped with."

Shi was also **Tomoe** #1. It's the same. It's two great books in one that there won't be a new one when the mini-series comes out. Did that provide any difficulties for Mishkin since he had to write the mini-series to include **Tomoe** #1 as part of its continuity?

The logistics created a little bit of a challenge, mostly in how to structure issue #0, which opens with the scene that appeared at the end of **Shi** #5 and then flashes back to show how we got there," he said. "That issue has a goal of saying, 'OK, you've seen these characters, now we're going to tell you who they are,' and it also has to give insight into the storyline that really begins in the **Shi/Tomoe** #1 book and continues through **Tomoe** #3 and **Shi** #9. But if it only did those things it would make for pretty static storytelling — a catalogue of facts more than a story. So the biggest trick in this series is creating a zero issue that has its own dynamic story to tell."

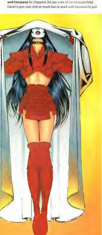
In addition to the challenge of working around the existing **Tomoe** #1, Mishkin was faced with the same challenge which has faced every writer who ever handled someone else's characters: How much control did he have?

"I've definitely had a hand in the plot. Although the concepts are all Billy's and the overall story structure came from him, I'm writing the detailed plots, and I've had some freedom to develop the characters," he said. "Any time you develop characters, of course, they're going to take you in directions you didn't expect. That's led me to ask Billy questions he hadn't yet thought of, about who these people are and what motivates them, and that's given us a chance to come up with the answers together."

For his art team on the project, Conner and Palmiotti, Mishkin has high expectations: "I haven't worked with either of them before," he said, "though I've admired Jimmy's work for quite a while. I've only become acquainted with Amanda's work more recently, but I definitely like what I see: dynamic storytelling with a sharp eye for composition and a good, clean line."

While inker Jimmy Palmiotti sometimes seems to be the hardest working man in comics, penciller Amanda Conner isn't a household name just yet. **Tomoe** will no doubt go a long way toward changing that. Her first **Shi** work appeared in **Shi: Senryaku** #2, but what about her background?

"Before I got into any comics, I apprenticed with a bunch of guys in Westport, Connecticut, one of whom was Bill Sienkiewicz," Conner said. "I apprenticed with him and I worked for some other guys in the building doing film stuff for children. I used to help my mom out in her studio. She's also an artist. My first job was a couple of short stories for Marvel, then I went over to Archie and I did a very short-lived series based on a video game. Then after that, I got work doing **Barbie**. **Barbie** was fun and all, but it got tiring real fast because I like to do facial expressions and Barbie doesn't have a wide range of those. I did **Soul Searchers and Company** for Claypool. [It] was a lot of fun because Peter David is just nuts and so much fun to work with because he just



sort of gives you a plot and says 'All right, knock yourself out, kid,' and then I just run with it. After **Soul Searchers**, I went over to **Gargoyles** and I did that for a while. That's a Disney property but actually Buena Vista (a Disney subsidiary) has all the creative control, and Buena Vista is a lot more fun than Disney because Disney has very tight restrictions."

The Disney reputation for maintaining an incredibly tight reign on their properties is almost legendary with creators in many industries. Comics are no different. Did the experience make her crazy?

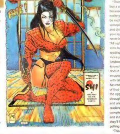
"Exactly," she said with a laugh, "but the Buena Vista guys encourage creativity. They want it to look like their characters but be in your style, so that was good, that was a lot of fun. And then Billy approached me one day and he's like 'Hey, you want to do **Tomoe**?' and I said something like 'Hell, yeah!' I told him I was real busy, but I switched around my schedule so I could do it because I really wanted to. This is something completely different from what I've been used to. I just needed t have room to do something completely different."

Conner has worked with Palmiotti previously, and loves his work. "He inks all my covers on **Gargoyles**. He does a great job, too." Palmiotti's work has appeared in **Senryaku** and the regular **Shi** series, as well.

One of the things that's made **Shi** so successful is Tucci's unde standing of martial arts and how people actually move. How did Conner prepare for that aspect of her role as penciller for this series?

"What I had to do the other day was run out to a Japanese bo store and get a lot of references on ancient Japan and Kyoto, an I'm still in the process of looking for an encyclopedia of martial arts. I could use one of those. There must be one out there somewhere. I just haven't found it yet," she said. She isn't, however, rel ing solely on reference books. "I had three years of martial arts training, so that helps. I didn't know if I was ever going to actual put it to use, but doing this book I already have. Who'd have known that I'd actually get to draw what I learned how to do in Karate class?"

Since various issues of **Shi** are still dancing around everyone's best sellers lists, there will undoubtedly be some hype surrounding **Tomoe**. On the plus side, that ought to mean strong sales from the start. On the minus side, that doesn't mean peop are actually reading it.


SHI
THE WAY OF THE WARRIOR
PART 1

"There's only one reason to buy a comic book, and that's because you believe it will excite you where you want t be excited, transport you someplace you want to go, and challenge you to open your eyes and see things you never imagined," Mishkin sa "All right, so that's three reasons, but I can boil it down: reading a comic book should move you, not just fill time. Anybody who's reading **Shi** knows that it does that, and does it because it starts with creative vision that's execute with talent and skill. Billy Tuc has entrusted me with a part of that vision, and given me the opportunity to shape it through my own perspective and unique abilities. In Tomo readers will find as rich and complex a character as Ana, and in the **Tomoe** mini-serie they'll find a story as compelling as **Shi**."

"This mini-series will have overwhelming impact on Shi," Tucci said, "and after it is done, peo ple will look at Shi in a whole new light. The two story arcs will r parallel and finally collide in **Shi vs. Tomoe Special** #1"! ■

another Star in the CBM Gemstone Universe

There's only one magazine dedicated to serious **Golden Age and Silver Age collectors!** *Comic Book Marketplace* gives you the inside track on the rarest, the most in-demand, the best buys and the most undervalued issues and collectibles around. Not to mention in-depth articles, nostalgia, and just plain fun!

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COMIC BOOK MARKETPLACE

Headed for Parts Unknown

Pendelton Spurr - A testosterone-fueled cop with a sense of humor and biceps as big as your head. M **Lucci** - A beautiful cop with two false teeth and a sledgehammer of a right cross. **The Scalons** - Scaly, ov sexed aliens with a fetish for experimenting on the human race. It all adds up to **Parts Unknown**, the be B-Movie ever put to the printed page.

Beau Smith, writer and co-creator of **Parts Unknown**, has waited since childhood to unleash this updated version of *Mars Needs Women* meets *They Live*.

"Nothing but cheap, unthinking fun, action, and adventure," says Smith of the series that he co-created with artist Brad Gorby.

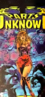
Gorby is noted for illustrating Todd McFarlane's **Angela** one-shot, being the designer on the HBO *Spawn* cartoon, as well as his work on AmeriComics' **FemForce**, and Knight Press' **Blood & Roses**.

"Beau and I have this unique ability to mind-meld when we are working together, and it's not a pretty sight," says Gorby, who has also worked with Smith on **Guy Gardner: Warrior**, at DC Comics.

Parts Unknown is the ultimate guilty pleasure for fans of science-fiction/action-adventure. It boasts having the biggest guns, the most beautiful babes and the ugliest aliens. All the requirements for an exciting trip into a house of horrors.

The hardcore fan base of **Parts Unknown** has caused a huge reaction in the mass market. **Parts Unknown** is the first comic book to ever be sold in national video stores that has not been based on a film. It is being sold in over 75 chains across the country, with high reorder action. Smith and Gorby are currently in negotiations with two direct-to-video companies about the **Parts Unknown** film. The *Parts Unknown* animated series is already in the works. The latest and most top secret news is that there is a certain popular toy company looking to do the **Parts Unknown** toy line. More on that as it develops.

In these times of political correctness, it's nice to see that somebody is willing to cast all that aside and break all the rules. **Parts Unknown** is the best of the old sci-fi/monster movies, brought to you in living 90's nastiness. No holds barred...all bones broken. **Parts Unknown**—Comics at their toughest!



KNIGHT
BOONDOGG
by STEVE STEIBLIN

BUT WAIT! THAT'S NOT ALL!

Besides publishing Beau and Brad's popular **Parts Unknown**, Knight Press also plays home to some other exciting creator-owned titles, creating a diverse line of titles which deserves a look.

Ashley Dust serves as Knight Press' premiere title. Creator Rick McCollum, best known for his work on Mirage's **Teenage Mutant Ninja Turtles** and horror work in **Gore Shriek**, continues to craft this intricately drawn series. Starring a female necroborg who finds herself in a war between the living and the dead, **Ashley Dust** is suddenly gainin attention it deserves, with praise leaping from various trade magazines. Likened by some to Neil Gaima **Sandman**, this series proves to be instant entertainment, as every page is painstakingly filled with deta the writing features necessary appearances ranging from HP Lovecraft to Robert E. Howard to Rush Limbaugh. In **Ashley's** immediate future readers can look forward to **The Return of Benjamin Hussel** four issue mini-series debuting in March.

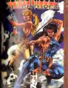
Blood & Roses followed next to join the list of titles, picked up from the Sky Universe. Originally crea by Knight Press Creative Director Bob Hickey, he was able to re-acquire the property from Caliber Press whom the Skyverse had merged. After concluding the unfinished second mini-series, **Search for the T Stone**, Knight Press launched a new series, **Blood & Roses Adventures**, reintroducing the pair of time-tossed female action-adventure characters to the market. With penciller Mark Hester, writer/inker Nichols is wrapping up this mini-series to debut Blood & Rose's fourth mini-series, **The End of Infinity**, [illegible] Pat Gorroney, formerly of Tom & Mary Bierbaum's **Dead Kid Adventures**, the continuing saga provides fans with [illegible] two of comicdom's favorite leading ladies.

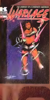
[illegible] Knight Press picked up Steve Stegelin's campus paper comic strip, **Boondoggle**, for revival in comic book form. [illegible] small-town and the lives of its denizens, this series is quickly gaining recognition and readers with the indepen[illegible] boasting such high profile fans as Mark (**Thieves & Kings**) Oakley, Greg (**Lethargic Komics**) Hyland, Budd [illegible] and Steve (**Tyrant**) Bissette. Gaining steady praise from retailers and readers, professionals and unsolicited interest in this [illegible] series continues to climb. To meet this growing curiosity, Knight Press is offering **The Hitchhiker's Guide to Boondoggle**, a [illegible] kit for new readers, consisting of issues #1-3 and an ashcan edition of #4, as well as an original sketch by the series' [illegible] new year.

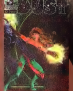
[illegible] to the Knight Press stable is **Warlace**, which is Creative Director Bob Hickey's first attempt at handling all creative [illegible] inking) on a comic book. The series, featuring [illegible], a young Native American [illegible] woman, adventurer, and "Starpath Warrior" as she tries to uncover the truth about her heritage, [illegible] the series premiere, first previewed in a special issue of **Warlace**, numbered 34. Her creator has [illegible] including [illegible] **Warlace Gallery**, featuring an assortment of comic book professionals and their interpretations of the young [illegible]. A longtime [illegible] in the comics industry, Hickey continues to have a growing legion of fans and followers.

[illegible] Knight Press is venturing into new markets with the staple properties and talent, as will be seen in the upcoming [illegible] **Unknown Oversized Trading Cards**, this February, and the premiere Knight Press Game, **Lords of the Labyrinth**, featuring [illegible] artist Brad Gorby [illegible] set for the Spring of '96.

[illegible] and the creator-friendliness [illegible] than these standards, Knight [illegible] continues to bring the market [illegible] entertainment of a different [illegible] enjoying their long-lasting popularity and recognition in the [illegible] to come. ■







KNIGHT PRESS

“GUESS THE DESK”
CONTEST

Every time someone visits the FAN offices for the firs time, all we hear are smart comments about all the "stuff" on our desks. Yeah, we got computers (Ooooh... and in/out trays (Aaaah....) and some other "normal" stuff, but we've also got a ton (hey, clean that crap up!) of other things laying around. Some are things that help us do our jobs (computer games & toys!), and some are...well...things we're forced to have around (phones, co-workers, tape, etc.). After all, we are fans just like y (except for the ties).

We thought (and we use the term loosely) it would be fun to see if you, the readers, are astute (got the brains enough to guess which of the desks pictured here belon to which FAN staff person! We'll randomly (not in any order) pick six people (you know, humans) who have th most correct answers to win a set of some of the othe Gemstone publications—including a year's subscription t FAN (the mag in your hand)!

THE PLAYERS...

Bob Overstreet

As Publisher and Senior Pricing Editor for **FAN**, it's safe to say Bob has the nicest desk around (and the only one no coated with gray Formica). Usually, Bob's got a bunch of price guides and ESTs spread out to record the commen of our team of pricing advisors from around the country!

Michael Renegar

Mike would have you believing the editor of FAN isn't easy, and to make you believe that he had about a million toys and video games that were sitting on his desk before we pho tographed it. Just between you, me, and the gatepost, he likes to look into the windows of the Holiday Inn across the street with the little telescope he got from Tekno-Comix

Todd Hoffer

As FAN's Managing Editor, Todd keeps track of dozens of blue "FAN Folders" as various materials for each individual article are collected during the production month. He prefers to use the floor as opposed to the not-nearly-as-stylish filing cabine

J.C. Vaughn

FAN's Associate Editor is a Texan at heart, and his computer mats are a little sideways, but we like him anyway.

Scott Braden

Space is something FAN Research Editor Sc Braden seems to need more of. Multiple, t big stacks of boxes and comics are always t ening to completely take over his desk top.

Cathy Disbrow

As the only member of FAN's crack graphic design team to allow her desk to be immort lized in pictures, Cathy likes to brag that she the biggest screen and the most nifty com gadgets and scanners and disk drives and...

Benn Ray

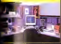
Long-haired Copy Editor Benn Ray likes to thought of as FAN's in-house heart throb, girls usually run when he starts quoting ob words and definitions from one of his man sauruses or dictionaries.

Joseph P. Rybandt

FAN's Pricing Editor Joe Rybandt uses a plethora able resources for keeping the FAN price guide a each month. But as far as picking the hot books c future for the FAN Forecast, Joe says he leaves th giant Galactus toy...ok, Joe, whatever you say.

HE DESKS... (HEY, THERE'S *EIGHT* PEOPLE AND ONLY *SIX* DESKS! WHADDA YA TRY[illegible] TO PULL HERE ANYWAY?) TAKE IT EASY! SO THERE'LL BE TWO NAMES [illegible]ITHOUT NUMBERS ON YOUR ENTRY FORM AND THAT'S O.K. WITH US!!!

one



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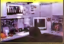

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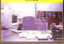

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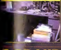

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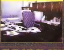

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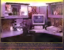

7 GRAND PRIZE WINNERS!!!

[illegible]and P[illegible] (seven winners): A year's subscription to **Overstreet's FAN**, a copy of the very Limited [illegible]ather [illegible]d Edition of the **25th Overstreet Comic Book Price Guide** and the super-rare Limited [illegible]ather [illegible]d Edition of **The Overstreet Premium Ring Price Guide** (only fifty of these babies were [illegible]ade!), a[illegible] with a copy of **The Overstreet Comic Book Grading Guide**, an EC Annual trade paper[illegible]ck, and [illegible] **Razor 1/2** comic book!

Just [illegible] at the clues about our staff members, and write the number of the desk you think is theirs [illegible] to their name on the entry coupon *(Remember, two will be blank!)*! **Then mail it back to**

Gemstone Publishing, Guess the Desk Contest
1966 Greenspring Drive, Suite 405; Timonium, MD 21093.

[illegible] Rules: [illegible] Print your name, address, telephone number, age, [illegible] desk you think each person matches up with on the [illegible] and mail it to: Gemstone Publishing, Inc. [illegible] 1966 Greenspring Drive, Suite 405, Timonium, [illegible] become the property of Gemstone Publishing, Inc. [illegible] Entries must be received by March 1, 1998, [illegible] date of the contest. [illegible] will be selected by [illegible] by March 31, 1998. Odds of winning will be deter[illegible] valid entries received by Gemstone Publishing, Inc. [illegible] the contest. One entry per person. Contest is open to [illegible] and their immediate families, or agents of [illegible] or Diamond Comic Distributors, Inc. Approximate [illegible] package is $200. All local, state and federal taxes [illegible] of the prize winner. All prizes will be awarded. [illegible] reserves the right to substitute prizes of equal or [illegible] above. Prizes will be awarded in the name of [illegible] and are not transferable. Gemstone Publishing, Inc. [illegible] late, incomplete, or damaged entries. Winners [illegible] photograph and/or likeness to be used by [illegible] for promotional purposes. This contest is void [illegible] or restricted by law [illegible] For the names of winners [illegible] Gemstone [illegible] at the address above.

Name ____________________ Age ______

Address ____________________

City ______________ State ______ Zip ______

Phone ____________________

______ Bob Overstreet	______ Scott Braden
______ Michael Renegar	______ Cathy Disbrow
______ Todd Hoffer	______ Benn Ray
______ J.C. Vaughn	______ Joe Rybandt

Gemstone Publishing, Guess the Desk Contest
1966 Greenspring Drive, Suite 405,
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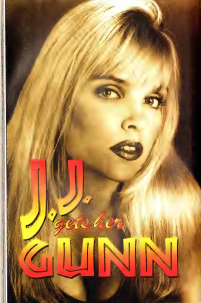
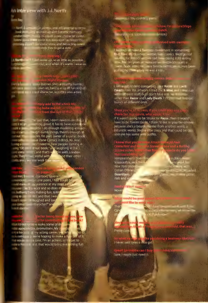


J.J. *gets her* GUNN



An Inter[illegible] with J.J. North

by
[illegible] Ray

J.J. North, [illegible] an actress, and also owner of a comic book [illegible] teamed up with Everette Hartsoe's London [illegible] to create a new character called [illegible] [illegible] Ray talks with her about this upcoming [illegible] her comic store and her acting career [illegible] desperately tries to get a date.

[illegible] you [illegible] wearing?
J.J. North: [illegible] I just woke up, so as little as possible. [illegible] out, and when it's warm I wear as [illegible]

[illegible] Tommi Gunn comic [illegible] London Night Studios.
[illegible] Blade Runner. She's a bounty hunter [illegible] I plan on having a lot of fun with [illegible] a hot character, but she's also a bad girl.

[illegible] simply add to the whole big [illegible] babe market, or [illegible] from the rest of the [illegible] out there?
I don't want [illegible] the fact that, I don't need to do this [illegible] it to [illegible]ing good. It has to have substance [illegible]. I do enough modeling and act- [illegible] dumb things, there's enough of [illegible] out [illegible]des, I'm part owner of a comic book [illegible] Zone Comics in Brick, NJ. And [illegible] need to hear people coming in [illegible] "O[illegible] great book," and laughing at me. I [illegible] and that's w[illegible] I'm with London [illegible]. The[illegible]cessful with [illegible] and their other [illegible] the work they [illegible]

[illegible] to [illegible] London Night Studios [illegible] this project?
I met [illegible] (Hartsoe) several t[illegible] conventions [illegible] one point, I had asked [illegible] would make [illegible] appearance at my store [illegible] because I like his work and so does m[illegible] Anthony I was making fun, tel[illegible] going to [illegible] and that I was [illegible] sign [illegible] laughed and said [illegible] comic [illegible] character?" an[illegible] started.

[illegible] character being based on you, how [illegible] to be contributing to the book?
What [illegible] is make some of the [illegible] appearances, promotions. My [illegible] is because of my acting career, but [illegible] to [illegible] we're hoping to make a f[illegible] out of it. That would be [illegible] best. I'm an actress, so if I get to make a [illegible] it, that would bring everything full circle.

[illegible]
[illegible] you couldn't [illegible].

[illegible] know, I'm [illegible]/Virgo [illegible] match.
[illegible] just [illegible]ence.]

[illegible] involved with owner[illegible]
I [illegible] make a [illegible] investment in something [illegible] business [illegible] comics. We [illegible] for comics [illegible] doing it for a long time. For ten years [illegible] decided to open a comic book store. He [illegible] family [illegible]. He's been [illegible] since he was a kid.

[illegible] comics. [illegible]
I like independent companies like **Razor** and **Lady Death**. I like the artwork. I read the **X-Men**, and I [illegible] with different stuff, but I don't have any [illegible] other than **Razor** and **Lady Death**. I'm [illegible] a bunch of different ones.

Since you're an actress, if you could play any comic character in a movie, who would it be?
If it wasn't going to be Stryke for **Razor**, then it would have to be Tommi Gunn. I think I'd like to play her anyway because she's a bounty hunter from another world, a futuristic world. She's a little crazy and that could be [illegible] and she has some [illegible] outfits.

I know that you [illegible] *Attack of the Fo[illegible] Centerfold* and [illegible] Jon Stewart Show and a Rolling Stones video. What other films or projects do you have that are coming up?
Vampire Vixens from [illegible] in *Bikini* [illegible] *Vixens Fits*, [illegible] *New York Unde*[illegible] Conan O'Brien [illegible] **Guardians**. I [illegible] rials and w[illegible]

Really? What month?
Nove[illegible]

What would be your [illegible] you most like to work with?
That's [illegible] Can[illegible] st[illegible]

Maybe I could [illegible] really [illegible] the *Attack of the* [illegible] *Centerfold*, that was...
Pretty cute.

So what's a nice girl like you doing a business like this?
I never said I was a nice girl.

Great! So maybe can I buy [illegible] something.
Sure, I might just need it.

CUTTING THROUGH THE FOG AT LONDON NIGHT

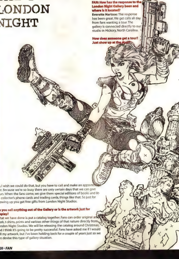
Everette Hartsoe on Razor, Poizon, Torture, Tommi Gunn, the London Night Gallery, and more

By
Tom "The Elf" Kelford

FAN: How has the response to the London Night Gallery been and where is it located?

Everette Hartsoe: The response has been great. We get calls all day from fans wanting a tour. The gallery is connected directly to our studio in Hickory, North Carolina.

How does someone get a tour? Just show up at the door?



No, I wish we could do that, but you have to call and make an appointment first. Because we're so busy there are only certain days that we can give tours. When the fans come, we give them special editions of books and little collector's phone cards and trading cards, things like that. So just for showing up you get free gifts from London Night Studios.

Do you sell anything out of the Gallery or is the artwork just for display?

What we have done is put a catalog together. Fans can order original artwork, t-shirts, prints and various other things of that nature directly from London Night Studios. We will be releasing the catalog around Christmas, and I think it's going to be pretty successful. Fans have asked me if I would sell my artwork, but I've been holding back for a couple of years just so we can devise this type of gallery situation.

Tell us a little bit about the Tommi Gunn deal with you've got worked up with J.J. North.
J.J. approached me a few months ago about turning her likeness into a comic book character similar to what Maximum Press has done with Cathy Christian, who portrays Avengelyne. I was hesitant at first, but J.J. has a lot of fans outside the comic industry. She's been in several movies and on a number of talk shows including *Donahue*, *The John Stewart Show* and *Live with Regis and Cathy Lee*. She has even appeared on *New York Undercover*. Taking all that into consideration, I thought, yeah, maybe we can capitalize on that exposure and, mixed with a London Night flavor, we could put together a very cool character.

How did all this come about?
J.J. called me and asked if I would do a signing at her comic store, The Negative Zone in Brick, New Jersey. We hit it off right away and she's really cool. She's really into comics, and I just felt that this would be a really cool project. **Tommi Gunn** is my Creation. J.J. lets us use her likeness to help promote the book, and London Night Studios gives her a portion of the sales.

Is this going to be a mini-series or an ongoing series?
We're starting it off with a three issue mini-series, and she'll have a centerfold in each issue. There will be some photo covers, but there will definitely be the centerfold in each issue.

When do you expect the first issue to be released?
First issue comes out in late April. Tommi Gunn will make her first appearance in the **London Night Lingerie book**. There will be a photo cover and mini photos inside the **Lingerie book** itself of J.J.

Do you have any plans to do crossovers with Tommi Gunn and the other London Night characters?
Anything's possible at London Night. The doors have been opened and, depending on the success of the character, I don't see why not.

Any movie deals yet?
We are shopping the idea around. J.J. has so many movie connections, I don't see why Tommi Gunn couldn't join the cast of London Night characters that already have movie options. Right now Razor has a movie option, and Poizon was just optioned in November.

What is the Tommi Gunn storyline going to be?
It's a futuristic sort of heavy metalish *Blade Runner* type of story. Tommi Gunn's job is to hunt down and retire six very beautiful androids that have gone berserk and are creating havoc and murdering the citizens of earth. Her main objective is to keep peace by any means necessary.

How do you feel your exclusive distribution deal with Diamond is going to affect London Night Studios?
Diamond and London Night have had a good relationship for the past four years, and I just wanted to put more emphasis on that relationship by going exclusive with them. I think it's going to be beneficial to both of us. I don't see any backlash from it. The fans don't care where the books come from. They just want the books.

Where do you see London Night and the industry as a whole going in '96?
Right now everyone knows that this a low time in the industry, and I don't know how far this bad girl craze is going to go. The fact that **Razor** came out before the bad girl craze came on puts us in more of a stable position. The other bad girls that are coming out... I don't know. Even some of the ones that we put out, who knows? We are focusing more on some new male characters that will show up in the new **Razor/Torture** series. I think it's going to take a few months for the market to get strong again. Probably around Spring or Summer, that's when we hope the market will recover. I think that the harder, rougher, darker, maybe even black and white type of titles, is where the future of comics is going. I think they are going to take precedence over the bubble gum, super hero color books that are dropping off at dramatic rates toward the end of '96. As for London Night Studios, we plan to keep a mixture of color and black and white. We've decided to go that route, similar to the way Dark Horse and Sirius have gone.

How do you feel about censorship and recent events where stores were shut down and people arrested for selling certain types of comic books?
I've had several thoughts on this subject. First off, I don't believe in censorship, but I do believe that the publisher and the artist should police themselves as far as the types of material they put out on the market. I do think that there are some subjects that just don't need to be written about or shown. Comics are supposed to help us escape from reality and I think that Vertigo should really watch what type of stuff they put out, of course, that's their own judgment. I don't think that the store owner should be arrested or put in jail, but this is just an opinion I have. London Night Studios published some questionable material in the early days, but I've matured. Those types of things don't [illegible] me anymore. [illegible] that [illegible] that's what I'm [illegible].

THE [illegible]
SUFFERING

How do you feel about the Comic Book Legal Defense Fund?
I feel that the Comic Book Legal Defense Fund is a good thing. As I stated earlier, I feel artists have the right to express their art in any form or fashion that they choose. Of course this is MY opinion.

It's been a pleasure talking to you, Everette.
As a footnote, could you put a note in to all retailers that want to contact London Night Studios to get promotional items or advanced notice on what we have coming out? We plan on supporting the retailer in the comic shops, and we plan on doing everything we can to make sure that they stay alive.

Consider it done.

THE SPIRIT OF COMICS

Will Eisner

by Hank Bordowitz

From issues surrounding creator ownership of characters to the survival of comics in today's multimedia environment, Will Eisner has been a leader, a teacher, and a spokesperson for what's good in comics for most of the time that there have even been comics. FAN is proud to present this interview with a living legend, creator of The Spirit, and author of Comics & Sequential Art.

Comic books started as collections of newspaper comic strips gathered in pulp magazine form. When this started happening, a bright, unemployed, 19 year old cartoonist named Will Eisner got an idea. As the magazines became more popular, he realized that eventually the publishers would run out of strips they could use. When that time came, he and his partner would be ready. They formed the Eisner & Iger Studios. Eisner drew 'em and Iger sold 'em. At one time he recalls drawing four comic books under four different names. In many ways, this puts Eisner in the delivery room at the birth of the comic book.

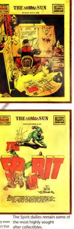
Eventually, the studio took on more artists. One was Jacob Kirshberg. Eisner left his mark on Kirshberg, who left the studio and wound up working for Marvel Comics under the name Jack Kirby. If Will Eisner had done nothing else in his career but start Jack Kirby on his way, that would be enough reason to celebrate his contribution to comics. But in so many ways, during over half a century as a creator, Eisner has contributed immensely to the art (and commerce) of the comic book.

Eisner may well have been the first creator to retain ownership of his flagship character. While Kirby and others like Shuster and Siegel spent a good hunk of their lives just seeking recognition for their creations, Eisner owned his most celebrated character, The Spirit from the get-go.

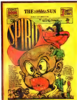
"I have to back up and tell you the origin of the whole thing," he says from his studio in Pompano Beach, Florida. "In 1938 or 39, the Register Tribune newspaper syndicate came to me. They were eager to supply a comic supplement to Sunday newspapers, who were at that moment, concerned that comic books would steal young readers. They wanted to have a comic book insert in their newspapers. They asked me to create a comic book for them. Well, I jumped at the opportunity. I wanted to get out of what I considered the comic book ghetto. I devised the idea of delivering a comic every week that would be a complete story. That would be a first for newspapers. They never had complete stories, they were always endless continuations like **Dick Tracy** and **Terry and the Pirates**. I decided I would create a detective character. The syndicate asked, 'Will he have a costume?' They thought in terms of costumed characters- at that time **Superman** was booming and **Batman** had just gotten started. So, I compromised. I put a mask on him and gave him gloves and so forth. I personally don't like to write or deal with a super-hero character, because he's one dimensional. Once you have a hero that's invulnerable and can do anything, the story ranges become very limited. I'm interested in human interaction. **The Spirit** suited me very well."

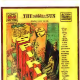
As anxious as Eisner was to do this supplement, the syndicate was more eager to have it. They even relinquished the work for hire contract that most creators in the comics field considered part of the cost of doing business. It may be the first instance of creator ownership in comics. Fifty years later, ownership is a watchword of the contemporary comic industry, especially in the wake of Image and Legend and the like.

With **The Spirit**, Eisner effectively invented the splash page (due mostly to the supplement's lack of a cover). In the army, and then five or six years later, he pioneered comic books as instructional vehicles. In large part,



The Spirit dailies remain some of the most highly sought after collectibles.





Eisner has taught the language of comic books since he was 19. He taught it as part of Eisner & Iger. As art director to a pool of artists, he broke down the process to scripting, penciling, and inking. For several decades, he has taught the art of comics (or sequential art) to students, first at the School of Visual Arts in New York, then at Nova University in Florida. While at SVA, he effectively wrote the book on how to create comics. He called the book **Comics & Sequential Art.**

"I devised the title when I started to teach at *SVA*," he remarks. "I felt that I didn't want to teach comics as such. We're into the 14th edition. It says everything that I wanted to say about the underlying disciplines of the medium. I wrote that book and addressed it to young professionals and art teachers who I thought would be interested in understanding about the subject. I did not attempt to do a book for the broad public (for that, see Scott McCloud's **Understanding Comics**). What I was doing was a book for young professionals almost on a "how to" basis. No one, up to that point, had attempted a critical analysis or a discussion of the anatomy of the medium. I'm satisfied with it. I haven't changed any of it in the years that it's been published. I can't think of anything that I'd like to add to it."

He has, however, created a companion volume. Available sometime in the very near future, Eisner's next book deals with telling stories with sequential art.

"The only thing **Comics & Sequential Art** hasn't touched," he says, "**Graphic Storytelling** does. I discuss the art of story telling with imagery—as in comics. It is, in effect, a kind of addendum to it. It takes it one step farther."

Yet another of Eisner's innovations introduced the modern graphic novel in 1974. Th contribution cannot be underestimated. Building from the non-code work of the underground cartoonists of the 60s, he created comics with strictly adult themes. He broke the ground for others like Frank Miller, Harvey Pekar, and especially Art Speigleman, whose epic graphic novel **Maus** won a special Pulitzer Prize. He also helped set the stage for Vertigo, Piranha, and even Dark Horse by showing that this medium could cater to adults.

"Getting people to read serious material in this medium has been a difficult thing," he remarks of this 20 year struggle. "It's almost a question of waiting for the world to come to me. Great progress has been made. Art Speigleman's **Maus** achieved a very substantial adult readership. It's something that will grow. It has to. It's almost a mathematical certainty. Anyone who's under the age of 50 in this country today has grown up with comic as a form of literary nutrition. The understanding of how to read the medium is instilled in everybody in this country. They understand it almost automatically."

Of course a talent like Eisner does not spring full grown from the navel of Zeus (or however that myth goes). An aspiring painter and writer, comics let him use both talents to his best advantage. Since he helped whelp comic books, his main "sequential art" influences came from the comic strips.

"All time favorites include anything by Milton Caniff," he says. "I can reread him again and again. George (**Krazy Kat**) Herriman, of course. These are the men who influenced me tremendously. The Al Capp (**L'il Abner**) stuff is still fresh and wonderful to me. I can read it again and again and still enjoy it. Roy Crane **Washtubs** was a very well executed and interesting one. The old **Popeye** strips. Those are the ones that I grew up with. I don't read as many comic books as I used to As a matter of fact, I get a lot of them, but I just pass them on to students. I don't have time to read them. Nor do I read the daily strips very often. My time is spent generating material... reading for background."

There are some contemporary artists he enjoys, however. "Well, **Bone** is something I enjoy very much. Jeff Smith does it for me, Aragones, and I always enjoy anything done by Moebius. In saying that, however, I'm leaving out a lot of other people whose work I look at, too. I hate to do this. It's unfair to the people who are just as good, maybe even better. It's hard for me to do this because every one of the guys working in the field today is contributing something, even the fellows doing the most primitive work."

This would seem odd coming from the per-who gave his name to the comic industry's most prestigious award. However, he did not conceive the Eisner award, and admits having little to do with the process. "I just go out there and hand out the cards. The Eisner Awards are a very flattering thing. They were named after me. They were originally designed as an industry award. They came to me and asked if they could name it after me, and I couldn't say no. The only condition I made was that it be conducted properly and fairly, the way I think an award like that should be developed. I didn't want it to be the result of a group of five or ten or fifteen professionals who are sitting in a bar one night deciding who their favorite cartoonist was. As a matter of fact, they've administered it well, and it's growing in quality and respect. I just go out there once a year to hand out the awards. I guess I'm the Colonel Sanders of comics."

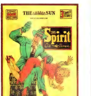
Working hard at 80, Will Eisner refuses to slow down as a creator or as a person. A computer literate person, one of his most recent accomplishments finds **The Spirit** published digitally.

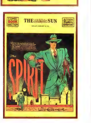
"I still got a copy and I was muttering to myself because I've got a Macintosh and it was designed for a PC," he remarks. "The Press Company has just taken **The Spirit** and collected it onto CD-Rom. The thing looks beautiful, and I guess there will be a couple of hours of conversation that I contributed to the thing. What they did was take a year of **Spirit** stories and put them on a CD-Rom, so you could access all of the stories with running commentary by me. It should be interesting. I just got my toe in the water of this whole new area. It's fascinating."

Unlike so many long time publishing people, Eisner sees electronic publishing as less of a threat to printers than the comic books were to pulps (they effectively put the pulp magazines out of business).

"I don't think it will replace comics. I think it will make an area of its own. Radio didn't replace records. Movies didn't replace the theater. Each of these mediums that come along has a place. I don't think electronic communication is going to replace print. I think it's generating more print. I go to the computer store, and I'm overwhelmed by the amount of print. The opportunities for graphic communications are being broadened by the growth of electronic distribution. It's just a question of learning to work with it. There are different dynamics that exist between print and film or print and electronics, having to do with time. In print, you have ample time to dwell on a passage. You read at a different rate of speed than I do. There's a total difference in the manner in which you access the information via print as opposed to electronic distribution or electronic display. Even in the case of the CD-Rom, where you can presumably control the rate of speed at which you can look at the images. Still, there's an intimacy in paper, a tactile quality in a piece of paper or a book in your hand as opposed to sitting and watching a film on the screen. It's an image medium. I think those of us who are in the business are going to find ample opportunities to employ their skills."

As colorful as comics' past has been, Eisner is bullish on the genre's future. "I think it will grow and continue to improve in content. The quality of the artists and writers coming into the comics field today are far superior than they've ever been before. We have some brilliant young painters and writers who are in the field now, many who have been illustrators for magazines or painters. I think you'll see a diminution of the highly cosmetic comics, the ones that are all razzle dazzle, and special effects. I think you're going to begin to see more and more of the comics that have serious content, that are addressing themselves to subject matter that adults are going to read. I think the age of the comic reader is growing, is getting older. I think the medium is here to stay. I think it's the new literacy, because comics occupy the space between pure text and film. It delivers information in the rhythm of our time. The use of image and graphics is the mainstream of modern communications. Comics are here to stay. They will evolve as the technology changes, but they're here to stay. I don't think we're seeing the end of print. Writers of books in the past are now working in the comic field. They're making good salaries now. They can make money. They can make a career out of it. It's growing. It's great." ■



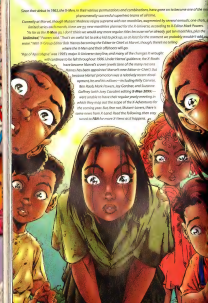


Since their debut in 1963, the X-Men, in their various permutations and combinations, have gone on to become one of the m
phenomenally successful superhero teams of all time.

Currently at Marvel, though Mutant Madness reigns supreme with ten monthlies, augmented by several annuals, one-shots,
limited series each month, there are no new monthlies planned for the X-Universe, according to X-Editor Mark Powers.

"As far as the **X-Men** go, I don't think we would any more regular titles because we've already got ten monthlies, plus the **Unlimited**," Powers said. "That's an awful lot to ask a kid to pick up, so at least for the moment we probably wouldn't add
more." With X-Group Editor Bob Harras becoming the Editor-in-Chief at Marvel, though, there's no telling where the X-Men and their offshoots will go.

"Age of Apocalypse" was 1995's major X-Universe storyline, and many of the changes it wrought will continue to be felt throughout 1996. Under Harras' guidance, the X-Books have become Marvel's crown jewels (one of the many reasons Harras has been appointed Marvel's new Editor-in-Chief). But because Harras' promotion was a relatively recent development, he and his editors—including Kelly Corvese, Ben Raab, Mark Powers, Jay Gardner, and Suzanne Gaffney (with Joey Cavalieri editing **X-Men 2099**)—were unable to have their regular yearly meeting in which they map out the scope of the X-Adventures for the coming year. But, fear not, Mutant-Lovers, there is some news from X-Land. Read the following, then stay tuned to **FAN** for more X-News as it happens.



X-MEN in '96

by S.C. Ringgenberg

Here's what we *can* tell you about Harras & Co.'s X-Citing plans for the X-Books: With few exceptions, the creative teams on most of the X-Titles, which include **Uncanny X-Men**, **Cable**, **Generation X**, **Wolverine**, **Excalibur**, **X-Factor**, **X-Men**, **X-Force**, **X-Man**, **X-Men Adventures**, **Professor Xavier and the X-Men**, **X-Men Unlimited**, and various limited series and one-shots, will remain the same.

CABLE VS. X-MAN, LOGAN ONE-SHOT

[illegible] legacy stuff: Mark Powers, who edits the **Cable** and **X-Men Adventures** books and the occasional one-shot titles, had some [illegible] the December '95 **Logan** one-shot filled in some important backstory on everyone's favorite little berserker, as well as giv[illegible] more detail on the workings of the mysterious inter-dimensional firm of Landau, Luckman, and Lake. According to Powers, [illegible] one-shots will continue to be a feature of the X Universe in '96. "It used to be one Wolverine bookshelf (title) a year, [illegible] seems like we've been doing two. We already had the one earlier this year...that was set in his past so that you can get more [illegible] at the same time it's not like we get encumbered with the continuity of what's doing now. We hope to do another one (in [illegible] a once a year series."

[illegible] fate, well, this popular character's destiny is still uncertain as of this writing, but in February of '96 Cable will have a show[illegible] X-Man, a new character from the "Age of Apocalypse" storyline, who is an alternate version of Cable from another reality. The [illegible] will be that Cable loses control of the techno-organic virus in his body. This development, according to Powers, will [illegible] up and he's going to have to deal with that. Beyond that, we're still waiting to iron out the details of this big storyline [illegible] might not go through so...I don't think I should even comment on it."

[illegible] Cable's future that X-Group editor Jay Gardner was willing to share with us, however, is that Excalibur will be leaving their [illegible] the British Isles for an extended story sequence that will involve Cable and X-Man and will give readers the lowdown about [illegible] fate awaiting X-Man. In **Cable** #29, slated for February '96 publication, the readers will learn the full extent of X-Man's awe[illegible] its horrible effect on him. Readers will learn that X-Man's powers will eventually escape his control and destroy him. His [illegible] will not happen immediately, however, and this particular story will conclude in **X-Man** #14 that same month. However, its [illegible] will be felt throughout the X-Universe for the rest of '96. But that isn't the only change in store for X-Man in his own title. [illegible] who drew the **Starjammers** limited series, will be coming on board as **X-Man**'s regular penciller. Warren Ellis remains as [illegible], and Marvel vet Bob Wiacek will be joining the team as the inker.

CYCLOPS, PHOENIX & APOCALYPSE

[illegible] yet another Cyclops/Phoenix limited series. Like its predecessor, **The Further Adventures of Cyclops and Phoenix** will be

DIRECT EDITION

a four issue limited series, but there the similarity ends. "It's not so much a sequel," notes Powers, "as it is the further adventures. **Ask**
Son is more the sequel to that because that deals with Cable in the future, but this is basically the origin of Mr. Sinister. It takes plac
1850s and you'll see exactly how Apocalypse transformed him into Mr. Sinister."

The Further Adventures of Cyclops and Phoenix debuts in March and runs through June. It will be written by Peter Milligan, with
by John Paul Leon and inks by veteran Klaus Jansen.

'96 will bring a change in the **X-Men Adventures**, another of the titles Powers edits. "It's (still) based on the series," notes Powers, "bu
were doing in '96 are new stories that take place in the continuity of the TV show... so if you're a kid and you watch the TV show, you
pick up the comic and instead of seeing the same story you just watched on Saturday morning, you'll see like the same characters i
continuity, in the universe they understand from watching the stories, and we use other Marvel characters like the Hulk and X-Facto
change readers of **X-Men Adventures** should definitely welcome is a lowering in price to 99¢.

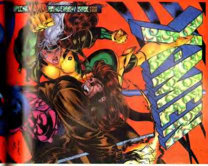
Another upcoming event Powers was at liberty to discuss was a new four issue limited series entitled **The Rise of Apocalypse**, whic
take place in ancient Egypt and provide extensive backstory on the entire Apocalypse storyline. As likely as not, the series won't sta
the X-Men. "It's not going to be Cyclops and Phoenix going back in time again," he stated emphatically. The series had just been app
when I spoke to Powers, so he had few details to offer beyond a sketchy outline of the plot. No creative team has been announced f
series. **The Rise of Apocalypse** will premiere in August of '96 and run through November.

ONSLAUGHT AND SABERTOOTH

As for the main X titles, plots for **The Uncanny X-Men** will center around "Onslaught," a storyline that began in the double-sized **X-**
[illegible] and will undoubtedly drag in all the other titles in the X-Universe as well. "We've been dropping hints about the character Onsl
[illegible] Raab, "who's going to be the central focus of it. Certain secrets we don't want to give away just yet," he concludes mysterio
Though Raab did allow that Cable and X-Man would certainly be major players in the "Onslaught" storyline.

[illegible] Sabertooth will also figure prominently in the "Onslaught" storyline, especially after he joins X-Factor in issue 122.
"Whatever will happen with him as part of **X-Factor** is going to be resultant from this whole 'Onslaught' storyline, and the change t
[illegible] happen to the X-Men's little corner of the universe will probably spill out into the rest of the Marvel Universe at some poin
[illegible] part of (Sabertooth's) rehabilitation... and how X-Factor's going to be used in conjunction with this storyline m
[illegible] different than you're used to."

X-Factor [illegible] confirms this, reminding readers that Sabertooth, "was *killed* in the **Sabertooth** limited one-shot, and



[illegible] tated and Val Cooper, the mutant government liaison to X-Factor, and the government...is now wondering what they're doing with Sabertooth. She has to use him as one of the agents of X-Factor."

[illegible] a certified psycho like Sabertooth is certain to keep things interesting for this mutant supergroup, as if there won't be [illegible] because of interpersonal relations. "One of the things we're dealing with," Corvese points out, "is, Shard and Wild Child [illegible] and he's basically having a romance with a hologram." Another potential source of conflict is, "the fact that Mystique and [illegible] a real major history. They share a child together, (they're) working for the government together, it's just going to be very [illegible] child is Creed, who is a government official, and there's an assassination plot and they'll be involved in it. I can't really say [illegible] '96 storyline." Corvese has other changes in store for **X-Factor** as well, starting with Havok. "Havok was the leader of the [illegible] going to be gone, probably the whole year. And whether he shows up again...we're not even sure if he's even going to come [illegible] was taken by the Dark Beast to be re-created as his counterpart from 'The Age of Apocalypse,' Prelate Summers. The Dark [illegible] looking at different people in the X-Men Universe that he recognizes as being the counterpart of whoever they were in 'The Age [illegible] timeline, and he's basically gathering his forces and trying to recreate that universe."

X-FORCE RENOVATION

[illegible] changes are envisioned for X-Force, starting with Boomer. Disillusioned by Sabertooth's cynical betrayal of her trust, Boomer [illegible] re-name herself Meltdown, and "not that she undergoes a mental breakdown, but she just gets fed up with all the crap [illegible] to put up with and...adopts a new personality for herself." In **X-Force** #52, one of the X-Men's oldest nemeses returns—the ever-[illegible] won't be the Blob of yore, quoth Raab, "basically Joe Madureira...gave him a different take, and Adam Polina has extrapolated [illegible]. We've got a whole new mass of obesity known as the Blob. It's going to be very neat. Other than that, there's going to be a [illegible] point in the existence of the Externals early in the year." The four-issue **Askani'Son** mini-series, which began in December of [illegible] concluding in March of '96, with some major repercussions for Sunspot, among others. "Cable discover(s) the kid knows the [illegible], and that's weird, and how does he know this." As for the rest of the conclusion of the **Askani'Son** plotline, Raab allows, [illegible] Cable's early years in the future. We've seen **The Adventures of Cyclops and Phoenix**, where (Cable) was raised from being a [illegible] childhood. Now, (in **Askani'Son**), Cable is like a teenager, and it's his search for the Clan Askani and the ways of the Askani [illegible] learns more about that and how he's meant to be the Chosen (One)." **Askani'Son** will be brought to you by the same [illegible] team that brought you **The Adventures of Cyclops and Phoenix**, X-Writer Scott Lobdell and artist Gene Ha, backed up by [illegible] Andrew Pepoy.

Besides shuffling the cast of **X-Factor** and putting them through the proverbial wringer, Corvese has changes planned for the other titles he edits, which will serve to link their continuity even more tightly. In the past, with **X-Men Unlimited**, Corvese notes, "we've taken certain characters in the X-Men Universe and we did special stories pertaining to...a personal story involving two or three characters. We're changing that theme with the book starting with issue ten, where we are connecting it more in continuity with the regular books, with **Uncanny X-Men** and **X-Men.** So, with issue ten, it's the meeting of the Dark Beast with Hank McCoy, the regular Beast. It's the first time they come face to face. And it's directly in continuity with what's happening in the other X-Books."

UNLIMITED

"We've seen them both but we've never seen them face each other down, and...one of them does not come out of this, only one of them goes back with the X-Men." And proving the old adage that two heads are better than one, the writer for the **Unlimited** title will actually be two writers. "Generally the **Unlimited**s will be done by either Scott Lobdell or Mark Waid from now on. The other creators on **X-Men Unlimited** #10 will include Brazilian artist Frank Toscano sharing the penciling with Nick Gnazzo and Art Thibert on inks.

INEXPENSIVE AND BUILT TO...OH NEVER MIND

In "**Professor Xavier and the X-Men**", we're basically continuing to retell the stories of the original X-Books so that [in] issue one, we took [it] and made it into a 90's book. And one of the big misconceptions [about] **Professor Xavier** [is that] people think that what we're doing is just re-telling the exact same story from 1963 the way it was then, and we're just making it...accessible for younger readers. That's not really what we're doing. What we're doing is we're taking the story and we're re-telling the story from a certain character's point of view. For example, the first issue was done Jean Gray's point of view when she first joined the X-Men...Bu we're doing it as if it happened in 1995...what if the X-Men sta today. So, that's the feel we're getting, and we're taking it from ferent character's point of view every issue." Updating the clas Men tales will go beyond simply retelling the stories, Corvese points out, and will extend to such details as costumes and se "They're wearing the original costumes. They're drawn in a wa they look modern today. Like, they're not these baggy, silly-loo suits. They're skintight, up-to-date stuff. They'll have modern c and the modern Blackbird and modern clothes when they're i their civilian garb." Corvese and his creators will be making so alterations in these classics stories, however. "We're taking a lit of liberty with the villains, and we're giving them more of an u ed look. We generally like The Vanisher in issue two. It's still Th Vanisher, the same colors, but we modernized his costume an made it look less dorky."

The creative staff on **Professor Xavier and the X-Men** will var from issue to issue, with Fred Schiller, Jorge Gonzales, and Art Holcomb sharing the writing chores. New penciller, Nick Gnaz (remember him from the credits of **X-Men Unlimited**?) will be regular penciller, with inks handled by old pro Ian Aiken.

DR. STRANGE AND ANOTHER SHAKE-UP

In the early part of 1996, a major plot development from the l few issues of **The Uncanny X-Men** will be resolved when, in th January issue (#330), Wolverine and Archangel team up with D Strange to save Psylocke's life after her battle with Sabertooth the X-Mansion. In that issue, the concluding chapter of a two- story, "either she's rescued or she isn't and you take it from the [illegible] major shakeup in the X-Universe in '96 is the departure [illegible] from the **X-Men** title. "As of issue 51 of **X-Men**, [illegible] Waid takes over the writing chores...he will be joining us [illegible] creative team there. And we're very much looking forward [illegible]."

[illegible]LVERINE

[illegible] of **Wolverine** brings a milestone in the career of [illegible]tant menace—the 100th issue of his own title and of [illegible] editors have something special planned for ol' [illegible] the issue a double-length spectacular (pro[illegible] course, by the regular creative team of writer Larry Hama, [illegible] Adam Kubert, and inker Dan Green), it also provides an [illegible] to the pressing question: Will Wolverine get his [illegible] back or not? As Ben Raab noted, before Magneto [illegible] the Adamantium from Logan's body, "it kept his body [illegible] much in a human state. Without it...the healing factor [illegible] drive and his body is starting to...you could say de[illegible] he's gotten a lot more feral over the years." That particular plot [illegible] will be resolved in the giant anniversary issue, but that ain't all [illegible] in store for Wolverine. The story also concerns "Wolverine trying to [illegible] himself together against Genesis, who is Cable's son...the second [illegible] to Apocalypse. Genesis was sort of brainwashed by Stryfe, [illegible] part of his place in the Apocalypse hierarchy...is [illegible] to try and make Wolverine his horseman Death. And [illegible] that will somehow bring about the revival of Apocalypse." But [illegible] then, the worst isn't over for Logan, as Raab points out, "after #100 [illegible] **Uncanny** #332, in March, the X-Men are going to try and find him [illegible] he's going to disappear."

[illegible]RE TO COME...

[illegible] will be shakeups and shakedowns for other X-Men as well. Iceman, [illegible] of the founding members of the X-Men, will have a greater role in [illegible] continuity for '96. "Iceman will be getting more into his powers, [illegible] more about them."

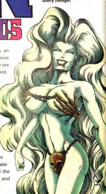
[illegible] the rest of the team, readers will have to just wait and see [illegible] other changes will occur to rock the X-Universe. One thing [illegible] can count on though, is a continuation of the mixture of soap [illegible] personal stories and non-stop action that has made the world of [illegible] X-Men and their many supporting players one of the most popular and [illegible] superhero universes ever. "The most important thing is charac[illegible]" Ben Raab reminds us, "Character drives the story forward. Character [illegible] to conflict, conflict leads to action." Another reason for the popu[illegible] of X-Men and the other mutant teams is the vivid way they convey [illegible] feeling of being an outsider. Anyone can relate to that and I think a [illegible] percentage of us can on some level. What it means to stand alone in a [illegible], whether for good or for bad, and that's one thing that a lot of people [illegible] associate with and that's why the X-Men have been so popular...and the [illegible] of books people gravitate towards because it's like rooting for the [illegible]dogs, and we all see a lot of ourselves in the underdogs." ■

[illegible] tuned for further developments, friends. If these early announcements [illegible] any indication, it's shaping up to be a wild year for everyone in the X-[illegible]

1995 FAN AWARDS

BIGGEST BREASTS IN COMICS

Lady Death (Chaos!)
Avengelyne (Maximum Press)
Catwoman (DC)
Fatale (Broadway)
Glory (Image)



Knowing how all the world loves an award, we at **FAN** decided not to deprive you, the people, of an opportunity to see some of your favorites mentioned, awarded, and, in some cases, ignored. So, welcome to the first annual FANNIES, an award soon to be respected world-wide on the same level as the Pulitzer Prize or the Nobel Peace Prize. Here's how the FAN Awards work: Each category was developed by the editorial department of **FAN**. Then, the whole **FAN** staff had the opportunity to nominate what they thought was the best reflection of what came out in 1995 for each category. Ballots were distributed to all the writers/editors/etc. of the magazine and tallied. The results are what follows.

MOST IMPROVED CHARACTER OR TITLE

Captain America (Marvel)
Excalibur (Marvel)
Thor (Marvel)
WildC.A.T.S (Image)
Wonder Woman (DC)

BEST NEW SERIES

ASTRO CITY

Kurt Busiek's Astro City (Image)
pulse (DC)
inimum Wage (Fantagraphics Books)
reacher (DC/Vertigo)
ray Bullets (El Capitan)

BEST WRITER:

TIE: Frank Miller,
James Robinson,
and Mark Waid
Peter David
Warren Ellis
Garth Ennis

BEST WRITER/ARTIST:

Michael Allred
David Lapham
Terry Moore
Paul Pope
Dave Sim

BEST COVER ARTIST: TIE:

Dave McKean
Alex Ross
Glenn Fabry
Adam Hughes
Joseph Michael Linsner

BEST ANTHOLOGY:

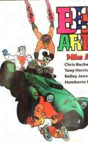
Dark Horse Presents (Dark Horse)
Action Girl (Slave Labor)
Instant Piano (Dark Horse)
Negative Burn (Caliber)
Zero Zero (Fantagraphics)

FUNNIEST READ:

Too Much Coffee Man (Adhesive)
Hate (Fantagraphics)
Impulse (DC)
The Incredible Hulk (Marvel)
Minimum Wage (Fantagraphics)

GROOVIEST COMIC-RELATED ITEM:

Madman Beach Towel
Fossil Superman Glo-Watch
Lady Death Beach Towel
Smoke-Kings Zippo Lighter Series
Vertigo Tarot Deck



BEST ARTIST

Mike Allred

Chris Bachalo
Tony Harris
Kelley Jones
Humberto Ramos

BEST USE OF GRATUITOUS VIOLENCE

Preacher (DC/Vertigo)
Any Extreme Book (Image)
The Big Guy & Rusty the Boy Robot (Dark Horse)
Evil Ernie (Evil Ernie)
Stray Bullets (El Capitan)

CREATOR WE'D LIKE TO SEE MORE WORK FROM:

Dave Stevens
Will Eisner
Bernie Mireault
Paul Pope
Adrian Tomine

WORST COVER ENHANCEMENT/VARIANT:

Overstreet's FAN#1
All cover enhancements
Anything that flickers
Black September (all-black covers—lik the Spinal Tap album) (Malibu)
Amazing Spider-Man #400 (Marvel)

BEST STORYLINE:

"The Hourman," Sandman Mystery Theatre (DC/Vertigo)
"Critical Mass," Hellblazer (DC/Vertigo
"Operation: Rebirth," Captain America (Marvel)
"Sins of the Child," Starman (DC)
"The Wake," Sandman (DC/Vertigo]

MOST INCOMPREHENSIBLE STORY/STORYLINE: TIE:

Gene Roddenberry's Lost Universe (Tekno•Comix)
and
The Spider-Man/Clone Saga (Marv
Avengers/UltraForce (Marvel/Malibu)
Knightstrike (Image)
Sovereign Seven (DC)

BEST COVER ENHANCEMENT/VARIANT:

Gen13 #1 (Multiple Variants) (Imag
Dawn #1 (Black Light Edition) (CFD)
Evil Ernie Straight to Hell #1 (Fold Out Coffin Edition) (Chaos!)
Lady Death: In Lingerie #1 (Leather Edition) (Chaos!)
Lady Death #1/2 (Velvet Edition) (Cha

MOST SEX APPEAL WITH A SWORD: TIE:

vengelyne and Gran'ma Ben (Bone)
onan
ady Death
sipher (Poison Elves)

EST USE OF A HIGH BODY COUNT:

unisher Kills the Marvel Universe
arvel)
ell Ernie (Chaos!)
reacher (DC/Vertigo)
one (Malibu)
ray Bullets (El Capitan)

MOST ANNOYING TREND:

W Independent Superhero Comics
alling Themselves "Alternative"
ad Girls
mited Edition Mail-In Comics
ising Prices
ariant Covers/Cover Enhancements

MOST UNNECESSARY HYPE:

rthquake (Acclaim)
oadway Comics
C Versus Marvel/Marvel Versus DC Cross-over
(Crusade Comics)

EST BATHROOM READING: TIE:

cahontas (Marvel) and Preacher
C/Vertigo)
y X-Book (Marvel)
e Spectre (DC)
derworld Unleashed (DC)

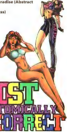
IGGEST SWIPE:

X Files for stealing the "X" from Marvel
ventors of the letter)
ge of Apocalypse" (Crisis, Zero Hour,
eworlds, What If,...)
rt Busiek's Astro City (any DC story ever told)
ack September (Crisis, Zero Hour,...)
es of Marvels (Marvels)

BEST CONTINUING SERIES

STARMAN

Starman (DC)
Flash (DC)
Gen13 (Image)
Strangers in Paradise (Abstract Studios)
THB (Horse Press)



MOST ANATOMICALLY INCORRECT

All the Chicks from Gen13
(Not that we mind)
Badrock
Buddy Bradley (Hate)
Prophet
Reflex (Sovereign Seven)

BEST CROSSOVER

Underworld Unleashed (DC)
"Age of Apocalypse" (Marvel)
Galactus/Darksied (DC/Marvel)
Sandman Midnight Theatre (DC/Vertigo)
"WildStorm Rising" (Image)

UNDERWORLD

UNDERWORLD

UNDERWORLD

MOST UNDERRATED SERIES

Books of Magic
(DC/Vertigo)
The Avengers (Marvel)
Invisibles (DC/Vertigo)
The Jam (Caliber)
Sovereign Seven (DC)

BOOKS MAGIC

WORST SPIDER-RELATED CLONE BOOK:

All of them
Amazing Scarlet Spider
Scarlet Spider
Scarlet Spider Unlimited
Spectacular Scarlet Spider
Web of Scarlet Spider

MOST OBVIOUS ATTEMPT TO GET YOUR HARD-EARNE CASH: TIE:

Marvel Versus DC/DC Versus Marvel and All Swimsuit Editions
"Age Of Apocalypse" (Marve
Enhanced Covers/Deluxe Editions
Spider-Man Clone Story (Marvel)

MOST UNNECESSARY CHANGE TO A CHARACTER/TITLE:

Extreme Babewatch (Imag
Daredevil (Marvel)
Doctor Strange (Marvel)
Green Arrow (DC)
Spider-Man (Marvel)

CHARACTER MOST DESERVING OF A FILM:

Madman (Dark Horse)
Bone (Image)
Jarvis, the Avengers' butler (Marvel)
Mike Danger (Tekno•Comix)
Teknophage (Tekno•Comix)
THB (Horse Press)

BEST LIMITED SERIES

The Big Guy & Rusty the Boy Robot
(Dark Horse)
American Splendor: Windfall (Dark Horse)
Last Avengers Story (Marvel)
Skrull Kill Krew (Marvel)
Vigilante (DC)

CHARACTER LEAST DESERVING OF A FILM:

Xander (from the Lost Universe) (Tekno•Comix)
Razor (London Night Studios)
Prophet (Image)
Punisher (Marvel) (Even though there was a movie made based on the Punisher, it definitely shouldn't ever happen again)
Shi (Crusade)

CHARACTER WHO SHOULD JUST GO AWAY:

Darkhawk (Marvel)
Cloak and Dagger (Marvel)
Deathlok (Marvel)
Moon Knight (Marvel)
Silver Sable (Marvel)
(With the current comics glut, even if they aren't around now, they soon will be.)

OUR FAVORITE MUTANT:

The Toad
Cypher
Forearm
The Mimic
Unus the Untouchable

THE BIGGEST WASTE OF PAPER AWARD™: TIE:

Jimbo (Zongo Comics) (Yeah, what's up with that?), **The Whole Spider Man/Clone Thing**
Hellina/Double Impact Crossover
Spider-Man/Batman Crossover

BEST DRESSED CHARACTER

Death (DC/Vertigo)
Devlin Trask (Avengelyne/Glory) (Maximum Press/Image)
Double Impact (in the naked edition) (High Impact)
Madman (Dark Horse)
Starman (DC)

So, Whatcha Reading?

So you're sitting around this holiday season, enjoying your favorite comics and thinking, "Jeez, what books did people in the industry enjoy reading this year?" For those of you who want to be "in the know," here is but a small sampling of the comics read by comic book creators, industry people, as well as people hanging around the FAN offices. Enjoy.

CHRIS BACHALO
(Penciller of ***Death: The Time of Your Life*** *&* ***Generation X****)*
Batman: Legends of the Dark Knight "Engines" by Ted McKeever
Batman (Doug Moench's & Kelley Jones' stories)
Domu
Face
Grendel Tales

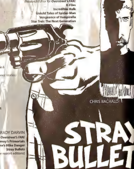
ARNOLD T. BLUMBERG
(Research Editor for ***Overstreet's FAN****)*
X-Files
Incredible Hulk
Untold Tales of Spider-Man
Vengeance of Vampirella
Star Trek: The Next Generation

SCOTT BRADEN
(Research Editor for ***Overstreet's FAN*** *& all around nice guy—except for the police record)*
Firearm
Flash
Invisibles
Kurt Busiek's Astro City
Starman

MARK BUCKINGHAM
(Inker on ***Death: The Time of Your Life*** *&* ***Generation X****)*
Batman (Doug Moench's & Kelley Jones' stories)
Hellboy: The Wolves of St. August
Preacher
Skrull Kill Krew
Stray Bullets

BOB CHAPMAN
(Head Honcho of Graphitti Designs)
The Big Guy & Rusty the Boy Robot
Madman
Rascals in Paradise
Strangers in Paradise
TUG & buster

BRADY DARVIN
(Marketing Coordinator for ***Overstreet's FAN****)*
Leonard Nimoy's Primortals
Mickey Spillane's Mike Danger
Stray Bullets
Tales from the Crypt (Gemstone reprint editions)



PETER DAVID
riter of **Aquaman, Incredible Hulk,**
pider Man 2099, Marvel Versus DC**, and
ff)
urt Busiek's Astro City
andman
erebus
roo
n City
one

JEFF DILLON
*(Graphic artist for **Overstreet's FAN** and god-like being)*
Batman and the Batman & Robin Adventures
Flash
Ruins
Sandman Mystery Theatre
Tarzan: The Lost Adventure (anything Tarzan)

CATHY DISBROW
*(Design Associate for **Overstreet's FAN**)*
Batman: Manbat
Bone
Gen13
Millenium Fever
The Tale of One Bad Rat

IKE DRINGENBERG
*rtist of Sandman & the upcoming **The Way** f the Sorcerer)*
nything by Eddie Campbell, Milo Manara, nd Neil Gaiman
ightball
The Maxx
pawn

EIL GAIMAN
*riter of Vertigo's **Sandman, Death: The Time** f Your Life, and **Charles Vess' and Neil** aiman's Stardust)*
one Novelty Library
one
erebus
hester Brown
rom Hell
he Horrorist

ON GARNEY
*rtist on **Captain America**)*
braham Stone
liens/Predator: Mondo Pest
etective Comics #680 & **Annual** 1995
host (Adam Hughes' stories)
olverine

ULLY HAMNER
rtist on Firearm & creator of Blanc Noir's ive, published later this year by Dark Horse
atman Adventures/ Batman and Robin dventures
ellboy: The Wolves of St. August
in City: The Big Fat Kill
in City: The Dame Wore Red & Other tories
tray Bullets

TONY HARRIS
*(Artist on **Starman**)*
Domu
The Dragon: Blood & Guts
Hellboy
Madman
Preacher

EVERETT HARTSOE
*(Creator of **Razor**, publisher of London Night Studios)*
Daredevil
Preacher
Goddess
Stray Bullets
Witchblade

MARK HAYNES
*(**Overstreet's FAN**'s Assistant Art & Production Director and self-appointed Heir Apparent)*
Battlestar Galactica
Gen13
Incredible Hulk
X-Files
X-Men

TODD HOFFER
*(Managing Editor for **Overstreet's FAN**)*
The Punisher Kills The Marvel Universe
Eye of the Storm
Lady Death
Razor
Wetworks

PAUL JENKINS
*(Writer of **Hellblazer**)*
Chiaroscuro (The Private Lives of Leonardo Da Vinci)
Scud: The Disposable Assassin
The Invisibles
Mickey Spillane's Mike Danger
Rick Veitch's: Rare Bit Fiends

HANK KANALZ
*(Editor, Malibu Comics' Ultraverse, writer of **Siren**)*
Flash
Generation X
Power of Shazam
Strikeback!
Ultraforce/Avengers

ADAM KUBERT
*(Artist on **Wolverine**)*
Abraham Stone
Cyberforce
Generation X
Madman
Superman Vs. Aliens

ANDY KUBERT
*(Artist on **X-Men**)*
Batman
Captain America
Flash
Generation X
Sin City

EVERETT HARTSOE
...AND DOWN INTO THE TWISTED DARKNESS OF

TERRY LaBAN
(Writer/Artist of *The Dreaming & The Unseen*, creator of *CUD Comics*)
Archie
Eightball
Hate
Richie Rich
Two-Fisted Tales [illegible]

JOE R. [illegible]
(Writer of [illegible] Two Guys [illegible]
Rice Bur[illegible] *Tarzan*: [illegible])
Batman: [illegible]
Pre[illegible]
W[illegible]

RALPH MA[illegible]
(Editor, Marvel Comics)
Hellstorm
Amazing Spider-Man (#400)
Spider-Man: The Lost Years
Silver Surfer (Both Howard Mackie's & George Perez's stories)
Ultraforce/Avengers

JEFF MARIOTTE
(Editor, *Wildstorm Productions* & columnist for *FAN*)
Impulse
Kurt Busiek's Astro City
Jonah Hex: Riders of the Worm and Such
Sergio Aragones' Groo
Strangers In Paradise

RON MARZ
([illegible] *Green Lantern* & *DC Versus Marvel*)
Gren[illegible]
Hellboy
Sin City
Starman
Superpatriot

TOM MASON
(Intellectual Mercenary consultant, Mainframe Productions)
Impulse
Replacement God
Stray Bullets
Superboy
Tug & Buster

JOHN McGONIGLE
(Advertising Coordinator of *Overstreet's FAN* and *All-American Fantasy Mart*)
Evil Ernie
Ghost in the Shell
[illegible]
Sin City: The Big Fat Kill
Too Much Coffee Man

JERRY ORDWAY
(Writer/Cover Artist on *The Power of Shazam!*)
Flash
Kurt Busiek's Astro City
Savage Dragon
Starman
Stray Bullets

JASON PEARSON
(Artist on *The Dragon: Blood & Guts* and Blanc Noir's *Bodybags*)
Batman and Robin Adventures
Battle Angel Alita
Gunsmith Cats
Sin City: The Babe Wore Red
Stray Bullets

STEPHEN PLATT
(Artist on *Prophet*)
Domu: A Child's Dream
Generation X
Legend of Mother Sarah
Sin City: The Big Fat Kill
Stray Bullets

PAUL POPE
(Creator of **THB**)
Atomic City Tales
Pao Pao Akko (by Masa Yuki Somai)
Gekka No Kishi (by Jun-ichi Nojo)
Jax
Jonas Fink-L'enfance (by Vittorio Gardano

BRIAN PULIDO
(Publisher of Chaos! Comics and writer of *Lady Death* and *Evil Ernie*)
Spectre
Preacher
Dawn
Poison Elves
Stray Bullets
(Honorable Mention: **Sin City**)

BEN
[illegible] Editor/Staff Writer of *Overstreet's FA*
Bitter Gan-X Box and future stori
Duplex Planet Illustrate
Eightba
Ha
Stray Bulle
Very Vic

[illegible]ICHAEL RENEGA
([illegible] *Overstreet's FAN*, *The Mon*
Starma
Books of Mag
Wetwor
Poison Elv
[illegible]

JAMES ROBINSON
(Writer of *The Golden Age*, *Starman*, & *Vigilante*)
Sandman Mystery Theatre
Sin City: The Big Fat Kill
Stray Bullets
THB
Usagi Yojimbo

JOSEPH F. RYBAND
(*FAN* Price Guide Editor, just looking for a dire
[illegible]
Starma
Strangers in Paradi
Stray Bulle
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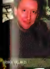


BRYAN TALBOT

MARK WAID

BEAU SMITH
(Spawn Outpost Commander, writer of ***Guy Gardner, Warrior*** *&* ***Berzerkers****, future* ***FAN*** *columnist, and world leader)*
Batman Adventures
Guy Gardner, Warrior
Milk & Cheese
Robin
Team 7

BRIAN STELFREEZE
(Artist for Underworld Unleashed: Devil's Asylum and zillions of covers)
Stray Bullets

KARL STORY
(Inker of ***The Dragon: Blood & Guts****)*
Ghost In The Shell
Gunsmith Cats
Hellboy: The Wolves of St. August
Preacher
Sin City: The Big Fat Kill

BRYAN TALBOT
(Artist of ***Sandman*** *&* ***Teknophage****, writer of an upcoming story arc for* ***The Dreaming****)*
Gon (by Masashi Tanaka)
Rick Veitch's Rare Bit Fiends
Sarajevo Tango (by Hermann)
Strangers In Paradise
Stray Bullets

WILLIAM TUCCI
(Creator of ***Shi****, publisher of Crusade Comics)*
Ash
Bone
Kurt Busiek's Astro City
Sin City: The Big Fat Kill (particularly #5)
Witchblade

J.C. VAUGHN
(Associate Editor of ***Overstreet's FAN****, chairman of S.C.U.M.)*
Captain America
Madman
Nexus: The Wages of Sin
Shi
Strangers in Paradise

CHARLES VESS
(Artist/Publisher of ***The Book of Ballads & Sagas*** *and artist on* ***Sandman****)*
Anything by P. Craig Russell
Sandman
S. R. Bissette's Tyrant
Strangers In Paradise
THB

WADE VON GRAWBADGER
(Inker of **Starman**)
The Dragon: Blood & Guts
Kane
Madman
Nexus: Wages of Sin
Sandman

MARK WAID
(Writer of **Flash**, **Impulse**, **Kingdom Come**, **Captain America**, and **X-Men**)
Hate
Kurt Busiek's Astro City
Preacher
Skrull Kill Krew
Uncle Scrooge

LEE WEEKS
(Artist of **Gambit** mini-series and **Edgar Rice Burroughs' Tarzan vs. Predator at the Earth's Core**)
Abraham Stone
Captain America
Jeremiah (by Hermann)
Sin City

LEN WEIN
(Editor, Top Cow Productions)
Bone
Kurt Busiek's Astro City
Sandman

SHANNON WHEELER
(Creator of **Too Much Coffee Man**)
Big Guy & Rusty the Boy Robot
Eightball
Eyebeam
Hutch Owens, Working Hard
True Swamp

CHRISTOPHER WOODWARD
(Copy Editor/Staff Writer of **Overstreet's FAN**)
Batman & Robin Adventures
Books of Magic
Hepcats
Optic Nerve
Sandman

WILLIAM TUCCI

MAKE MINE MULTI-MEDIA!

The Comic Book Comes to CD-RO

Reviews by Alex Amad

Multi-media is still one of the buzz-words that peopl get excited about, so it's no wonder that comic books have been dragged into th computer age along with every other form of fact and fiction. I've heard a lo of talk about how multi-media developers are tryi to "extend the experience o the comic book," to "let you get inside the characters," or "create comics for the TV gener tion." So I looked at some of CD-ROM comics that are available, each of which takes a different approach t similar task.

Two of these, **The Mask: The Origin** and **The Complete Maus**, re-use existing comic bo art to create a *new* "multi-media" experience. The other two, **Reflux: The Becoming** and **Virtual Cop**, are en ly new stories created for the medium.

The first issue of **Reflux**, self proclaimed as "The world's first live action graphic novel," tells a story wherei virtual reality-based science fiction and kung-fu movies find a common ground. **Reflux** contains about 20 "pages," each with six or more panels formatted to fit onto a standard computer monitor. The story reads qu well and tells of a virtual-reality universe where intrigue, adventure, and cheesy kung-fu action are the norm The art has a clean, consistent style throughout the story, which lends the book a very cohesive feel.

The live action part of **Reflux**'s description refers to the fact that many of the frames conceal either anima tion or clips of live-action kung-fu. Clicking with the mouse on a comic panel may reveal a mini-movie, whic plays for anywhere from four seconds to upwards of 20 seconds.

The interface is very easy to use, and quite intuitive. It includes buttons for flipping a page forwards or ba wards and for summoning a control panel, which features toggle switches controlling the background mus (an original fusion jazz soundtrack) and the voice-over (which strikes me as completely unnecessary).

Reflux offers two features that I think exemplify the ways in which multi-media can enhance the comic b reading experience. With the simple click of an icon, readers can alternate between three different narrative points of view, all of which are laid over the same graphics. This clever use of a multi-track narrative makes reading of the story a real must. The second feature I like is that every page of the graphic novel has a suppl mentary document (anything from a related newspaper clipping in one scene to a top-secret military file th relates to that particular point in the story). The documents change with each different narrative perspectiv In each case, these files add another level of depth to the reading experience.

I do have a few problems with the implementation of **Reflux**. For one, since the "action frames" containin animation and live action are unmarked, readers are required to click on every frame in order not to miss an thing. Some may find this engaging, but I found it to be tedious. Furthermore, there are key elements of the story that only take place in the live-action sequences. That is to say, if you just try to read it as a comic boo without revealing the movie clips, you'd get very confused. There are also hidden panels, where the reader forced to click on one large panel to reveal several smaller panels beneath, continuing the story.

[illegible] takes wise advantage of some of the capabilities offered by multi-media comic books, but the final product leaves the [illegible] novice in their degree of interaction. Reflux is a quarterly publication, so I will certainly keep any eye out for future issues. [illegible] they may have the opportunity to really master this tricky transitional media.

The Mask CD-ROM takes some of the short stories that first appeared in Dark Horse Comic's **Mayhem** and some other of their anthology books, colorizes them, and lays them out in a format that's better suited to a computer screen. The package offers five different stories that are broken down into about 200 "pages" of single-panel or multi-panel artwork. In addition, many of the panels are enhanced with animated clips and sound effects. For instance, in the first story, "Who's Laughing Now?," you're treated to a three-second animation of Stanley Ipkiss's face morphing into the Mask's twisted grimace.

The controls for the **Mask CD-ROM** are quite simple, with just a page-forward and page-back button, a sound on-off switch, a button to go back to the beginning (where you can choose which story to view), and one to exit. There's also an "auto mode" button that simply flips through the pages for you after a second or two delay —often not giving even a fast reader like myself enough time to finish the word balloons.

There are clips of music and sound, including some dialogue. But because of the abruptness with which they come in and out, they tend to be rather jarring. The animations are amusing and do fit well with the cartoon-nature of the characters.

Chief among my complaints about this CD is that the reformatting of the pages into one, two, and three panel segments destroys some of the story's original pacing. There is also an annoying feature that causes a delay between the display of each panel on a multi-panel page, which is a little too long for my taste. This sounds like a trivial problem, but try reading a comic book and closing your eyes for three seconds between each panel.

A Breakthrough CD-ROM Adventure!
MASK

All in all, this is the most straightforward effort at adapting the comic book experience that I've seen, but it also adds very little to the experience. I did enjoy paging through the colored graphics and viewing the animations, but I don't think that it was any improvement over reading the comic book version, and I wouldn't recommend it for anything other than novelty value.

Fans of the movie **The Mask** should be warned: the comic origins of the character bear little resemblance to Jim Carrey's lighthearted antics on screen—**The Mask** CD-ROM (and the comic) is much darker, grimmer, and a considerably more violent experience than the film. As the box says, "Definitely suggested for mature readers!"

The Complete Maus had a bit of a head start on the other two CD-ROMs I looked at because it started with a Pulitzer-prize winning work of literature. However, even accounting for its impressive origins, this package adds a great deal to the **Maus** experience.

I got the impression that, although the comic book pages from **Maus: A Survivor's Tale Volumes I** and **II** were included on the disc, they are not the center of attention. Rather, I feel that the black & white artwork comic pages are used as a jumping off point to provide further information and resources that simply could not exist in the graphic novel on paper.

In addition to all the graphic novel pages, the **Maus** CD-ROM offers original sketches by Spiegelman, almost three hours of recorded conversations between Art and Vladek Spiegelman (Art's father, on whose experiences **Maus** was based), video clips shot by Spiegelman

THE COMPLETE
MAUS
art spiegelman
A SURVIVOR'S TALE
PART I: MY FATHER BLEEDS HISTORY
PART II: FROM MAUSCHWITZ TO THE CATSKILLS

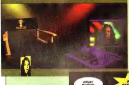
Virtual Cop

Windows · Macintosh CD-ROM
CYBER-MAG
VIRTUAL COP
THE ANGEL OF DEATH
TWO YEARS on the force...
THREE MORE before PAROLE!

In an endeavor to report on the most up-to-date products, we held this article back because we knew what was coming. When this article was originally written, the above CD-ROM comics were about the only things available. But now, here at last, I would like to introduce you to the most exciting CD-ROM comic I have seen: **Virtual Cop**. **Virtual Cop** is a three issue CD-ROM comic that takes you through the dark and sinister underbelly of the not-so-distant future. Join John Copeland as he tries to complete a five year prison sentence by becoming part of an elite Police unit. Copeland is in search of wetware (wetware is a futuristic biological software that does weird things to people who use it) smugglers when he runs into Viktor, a very bad dude. Anyway, I won't tell you any more of the story because this is one CD-ROM you need to experience for yourself.

Digital Entertainment has done an exceptional job at putting every facet of this art form together in one package. The infusion of live action video with the drawn panels comes across very well. The soundtrack keeps the mood going, even when there is no video in the panel. **Virtual Cop** lets you talk with the characters via video interviews, which is a very nice touch because you can pick up clues if you watch closely enough. Does Lt. Jo Vaughn (John's team leader and might I say "easy on the eyes") have hidden feeling for John Copeland? Will these feelings impair her judgment? These are questions you will ask yourself once you buy the CD and enter into the world of **Virtual Cop**.

Digital Entertainment has added a lot of cool touches to help you through the story. One thing I appreciated was the fact that the beginning of the second episode is a synopsis of the previous episode so you can follow along with the story. There are also "Cop Files," which allow you to gather more info on either the suspects or various equipment you might run across. I found this very helpful when it came ti to make my decisions, because it allows the reader to print out this vital information and have it available. Another interesting feature is the "Overview," which allows you to view several pages at once so you can choose where you want to g next.



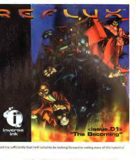
All in all, **Virtual Cop** offers you the reader, a chance to escape into a more exciting world were you have the powe over life or DEATH!

— *Todd Ha*

AWAIT BACKUP
FIGHT EXTRACTOR
CREDITS
QUIT
OVERVIEW
COP FILES
CHARACTER INTERVIEWS

f when he visited the site of was a concentration family photos, a step-by-step of how he created a sin page of the graphic novel, and more. The variety and quantity of information on the disk is quite . Having said all that, I believe that **Maus: A Survivor's Tale** should still first be in its original paper format (if else, with the CD version to scroll up and down to the artwork on a given page, your monitor is 20-inches or . However, despite the CD's comings as a storytelling , the wealth of additional information makes pursuing **The Complete Maus** a very satisfying experience.

overall opinion of CD-ROMs as storytelling medium hasn't changed much since seeing these products. The concept works best implemented as it is in **The Complete Maus**, where the video, extra images, and additional elements are taken as historical or critical background to the graph- . However, some of the that Reflux manages to pull off impressed me sufficiently that I will certainly be looking forward to seeing more of this hybrid of and multi media and technology. ■



Reflux, published by Inverse Ink, is available in PC and Macintosh formats. The suggested retail price is $19.95, and new "issues" are scheduled to be released quarterly. For more information, contact Inverse Ink at (800) 771 1344. For those of you who are Internet enabled, Inverse Ink offers a World Wide Web site, including a one page demo of Reflux at http://www.taomedia.com/ .

The Mask: The Origin, published by Cambrix Publishing, runs on both PC and Macintosh computers, and the suggested retail price is $19.00. For more information, contact Cambrix Publishing at (800)992-8484.

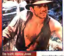
The Complete Maus, published by The Voyager Company, is available in PC and Macintosh formats with a suggested retail price of $49.95. For more information, contact the Voyager Company at (212)431-5199.

Virtual Cop, published by Digital Entertainment, is available in PC and MAC formats with a suggested retail price of $24.95. For more information, contact Digital Entertainment at (612)535-8333, ext. 3113.

Welcome to the most up-to-date news column on your favorite comic book/sci-fi/fantasy/horror/animated TV and movie projects. Each month in FAN, you'll be treated to more exclusive Hollywood news than you get in any other magazine.

ANDY MANGELS'

Hollywood heroes



The fourth Indiana Jones script is a[illegible] Spielberg [illegible] and now it's with George Lucas for approval. Look for Harrison Ford to reprise the role.

Stan Lee will be the subject of an upcoming episode of A&E's Biography.

INDIANA JONES 4

News from the inside on the fourth *Indiana Jones* movie is that the script by Jeff Boam (*Lethal Weapon* a big hit. Steven Spielberg loves it, and it's now in to George Lucas for notes. Harrison Ford hasn't read he will return to the role. The film is scheduled to start production at the end of 1996. It's set a few yea after *The Last Crusade*, but it does not feature Sean Connery, nor does it have a search for any type of relic. It will, however, have some mystical overtones.

JURASSIC PARK: THE LOST WORLD

Spielberg, meanwhile, is busy on his own sequel to the mammoth hit, *Jurassic Park*. Based on the sequ book by Michael Crichton, *The Lost World* takes place six years after the first film. A group of scientists to the Costa Rican island to investigate the theories of natural extinction, but trouble reigns when a g of big businessmen want to use the surviving dinos for their own purposes: dino cloning and big-gam hunting! David Koepp, who wrote the original, will script the sequel, but don't look for many of the act reprise their roles. Only Jeff Goldblum's character, Ian Malcolm, returns in the story. Goldblum has not signed for the role, but it is expected that he will. Production starts in mid-to late-1996 for a summer 1997 release! *Jurassic Park* will also have a new multi-million dollar theme park ride at Universal Studios in Hollywood, opening in sum 1996. And for some backstage secrets, did you know that Universal was developing a *Jurassic Park* cartoon show immedia after the film came out? Now you do. Famed comic and dinosaur artist William Stout did designs for the series, but it was scrapped by Spielberg's people.

STAN LEE BIOGRAPHY

Comicdom's ultimate pitchman will be profiled on A&E's *Biography* on December 26th. "Stan Lee: The ComiX Man" will fo Lee's early days at Timely up through his years at Marvel and his present work with animation and feature films. Along th viewers will see testimonials from Ed Asner, Lou Ferrigno, Chris Barnes (the voice of Spider-Man), Kiss's Gene Simmons, and producers James Cameron and John Singleton. Not surprisingly, Roz Kirby, the widow of Kirby, won't be featured.

MOVIE QUICK NOTES

George Clooney of *E.R.* will star in the title role in Universal and Dark Horse Entertainme Green Hornet feature film, while Jason Scott Lee (*The Jungle Book*) will kick his way into t role of Kato. The script is by Rich Wilkes. A start date will be announced soon. • Confirmed the fourth Batman film, *Batman and Robin*, which will start filming this Fall: Joel Schumac director, Akiva Goldsman as writer, Val Kilmer and Chris O'Donnell as the Dynamic Duo. V will be Mister Freeze and Poison Ivy (rumored to be Patrick Stewart and Julia Roberts) an film will also introduce Batgirl: The female crimefighter will be a 17-year-old boarding-sc student. • Quentin Tarantino's vampire flick, *From Dusk Till Dawn*, has been moved back fr late December premiere date to February. BIG Entertainment's Tekno•Comix will publish graphic novel adaptation.

MIDSEASON TV NOTES

UPN's *Nowhere Man* has been picked up for a full first season, but insiders on the set tell that there are a lot of questions still left unanswered. • Fox's *Space: Above and Beyond* has picked up and will keep fighting the war for a full season. • On the negative front, UPN's *Games* may not survive the season, and NBC's *SeaQuest 2032* is cancelled, leaving the pe network with no genre programming. • CBS' excellently creepy *American Gothic* was rem from the air in November and is scheduled to return in January or February, perhaps on ferent day. • UPN is expanding to Wednesday nights in March, and it's looking at the Ger series *Star Command* as a mid-season replacement or a Wednesday night series. In the se six young space cadets are sent on their first mission...to the most dangerous and hostil of the galaxy. • Paramount's *The Sentinel* is being warmed up for a mid-season replacement, with 13 episodes. It's about a cop who has strange super-powers, and its from Denny Bilson and Paul DeMeo, the guys who gave *The Flash* its speed. • UPN also has a two hour pilot by former *X-Files* supervising producer Charlie. In it, an Earth scientist discovers that aliens are trying to steal human DNA. Is that what all those kidnapped compone hicks had to them? • NBC is putting in *3rd Rock From The Sun* as a mid-season, with John Lithgow playing a physics professor who is actually from "man" in an alien expedition to Earth. Bad news though, it is genre, it is also a sitcom. • Great news for fans of alternate Fox has changed its mind and is going to bring back *Sliders* in 1996 as a mid-season replacement yet again! Cool. • Another Fox is producer Aaron Spelling's vampire saga, *Kindred: The Embraced*. Mark Frankel plays the mob with a secret: he's also the head of the Kindred, one of several vampiric clans trying to take over San Only an SF cop (played by C. Thomas Howell) stands in his way. Since this is a Spelling drama, bosomy female vampires and faithless thralls. • Fox has several more genre movies on the way for Spring, including *Nick Fury: Agent of S.H.I.E.L.D.*, and Universal & BBC's two hour *Doctor Who* telepic, written by who wrote the excellent-but-little-seen *Paperhouse*). • Expect a "new" Stephen King mini-series for Sweeps currently writing the script for his own version of *The Shining*. The horrormeister wasn't overly fond of version and is determined his TV pic will be better. • In addition to the King mini-series, look for *The Return* telefilm as an ABC Saturday Night Family Movie. • Mary Steenburgen, current flame of Ted Danson, will co-star in the *Gulliver's Travels* mini-series, delayed from Fall. Other cast members include Peter O'Toole, Edward Fox, John Wells, Standing and Nicholas Lyndhurst. Brian Henson, son of the late Jim Henson, is executive producing.

Watch for *The Shining* to return as a mini-series for Spring 1996. Stephen King is writing the script to change things he disliked about the original film.

premiere dates

ember: Concorde-New Horizons releases their *Caged Heat 3000* video, the second sequel to the "classic" women-bars film of 1973. The flick stars dozens of women whom you have never heard of, but they're hired for their ability out of their roles rather than their method acting. 45 million light years from Earth, on a prison asteroid, the inno-Murphy must fight for her life in the midst of a female gang war! For those who want a little more, um, titilation, *Heat 3000* comes in a rated version, and an unrated version with more buxom footage. Also look for the comic book Roger Corman's Cosmic Comics. It's busterific!

ember 27th: Terry Gilliam's odd film (is there anything that's not odd from Gilliam?), *Twelve Monkeys*, stars Bruce Willis and Madeline Stowe as a psychiatrist who tries to help him save mankind.

uary 16th: Packed with non-stop action and featuring a soundtrack of screaming misanthropes like Alice In Chains, *fighter II The Animated Movie* debuts on Sony's new cutting edge video label, Renegade. Bison launches his ultimate to capture the unwitting Ryu, and only Captain Guile and Chun Li, and newcomer Ken Masters can help stop him. Like *Heat 3000* above, it will come in two versions: one for younger audiences, and a more violent version for older audi-

Look for *Caged Heat 3000* at your less well-known video stores. The video from Concorde-New Horizons is out this month

reports on Star Wars for FAN (see Star Wars Future). He was the writer of Star Wars: The Essential Guide characters (Del Rey) and is the writer of the brand-new RE-MAN comic series for Marvel Network.

Andy Mangels' Year in Film

was another year chock full of genre and misses. The Top Ten box office films the year included Batman Forever, Apollo 13, Pocahontas, Interview With the Vampire, Casper, and Waterworld, proving audiences have an appetite for genre hits despite what Hollywood says. What follows is a rundown of the 1995 Year In Review. Any sarcastic asides are purely my own opinion and do not reflect the views of this station, the management, or your average IRS tax auditor.

January

revives Get Smart, and nobody cares. • Universal spins off *Hercules* into his own regular series, following a set of successful telefilms. Kevin Sorbo plays Herc as a sensitive New Age guy who raps with villains first, and pounds them into putty second. *Warrior* also premieres, on USA, spinning off from a series of telefilms. Nobody watches. • UPN premieres, bringing with it the ballsiest *Star Trek* yet, *Voyager*. Lots of light years from Federation space, cast members must cope with new aliens, bad hairstyles, and Captain Janeway's gotta-love-em bitch-outs in each episode. • The new *Tales From The Crypt* film, *Demon Knight*, premieres, and it's a modest hit, with a standout performance by newcomer Jada Pinkett, and a good villain played by *Billy Zane* (soon to play The Phantom). • *In The Mouth Of Madness* is John Carpenter's latest film, and it combines *Misery* with H.P. Lovecraft for a truly spooky film.

New Line Cinema

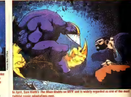
Sam Neill stars in John Carpenter's latest flick holds audiences spellbound with its truly spooky story and visuals.

February

The long-awaited *Spider-Man* animated series premieres on Fox, and it looks better than most of Marvel's cartoons to date. Pleased fans help support a villain-heavy toy line. • The long-running *Tales From The Crypt* series on HBO wraps up with an

Home Box Office

The Crypt-Keeper calls it a night as *Tales from the Crypt* departs the airwaves in February with an episode featuring the late Humphrey Bogart.



In April, Sam Kieth's *The Maxx* debuts on MTV and is widely regarded as one of the most faithful comic adaptations ever.

episode guest-starring the long-dead Humphrey Bogart. Ah, the wonders of modern filmmaking.

March

The animated *The Critic* returns, this time on Fox, and, unfortunately, nobody cares. This was one of my favorite shows of the year. • A slightly less-successful-but-more-acerbic *Duckman* begins its second season on USA. • Fox debuts *VR-5* to replace the tanking *M.A.N.T.I.S.*, and the show grabs great ratings before sliding into oblivion. • Speaking of sliding, parallel Earths finally got their shot on the inventive *Sliders*, which should have done much better than it did. Expect *Sliders* back as a mid-season replacement in Spring 1996. • *Outer Limits* is revived on Showtime, and the mix of well-done-if-familiar stories with familiar actors works well. • *Candyman: Farewell To Flesh* is the cool and cruel sequel to Clive Barker's earlier horror flick, and although it gets Mardi Gras completely wrong, Tony Todd's acting makes the movie. It's up against *The Mangler*, based on a Stephen King story, and starring Robert Englund. Which one won? Duh. King did hit a high note with *Dolores Claiborne*, a Columbia film which had bravura performances by Kathy Bates and Jennifer Jason-Leigh. • Ohhh, and then there was *Tank Girl*, MGM/UA's bastard child. Lori Petty's Madonna-esque acting was dreadful, though the mutants were cool. The interspersed animation only pounded home the point that this would have worked better if it was fully animated.

April

After repeated delays, Sam Kieth's *The Maxx* finally premieres on MTV and translates as one of the most faithful comic-to-animation properties ever, thanks to the work of Rough Draft Studios.

May

Stephen King's *The Langoliers* flies in for landing on ABC for a mini-series. Once again, King's audience on TV is larger than his film audience, and computer-generated imagery (CGI) provides some cool munching monsters. • Clark Kent pops the question to Lois Lane in the cliff-hanger season finale of *Lois & Clark*. Meanwhile, the SeaQuest is blown up o another planet in the cliff-hanger seaso finale of *SeaQuest DSV*. Which one was

Fox

For March, *The Critic* returns on Fox. But unfortunately for Jay Sherman, no one is watching. While over at USA, the more successful *Duckman* enters its second season.

USA

***The Langoliers* chomped up May sweeps (right after Bronson Pinchot) and once again made an audience for a King telepic larger than one for his theatrical releases.**

Carey was added to the cast of *Earth 2* after several episodes, but for this struggling series it proved to be too little, too late.

NBC

ore interesting? Do you need to ask? Quest's lead-in show, *Earth 2*, disappears with nary a whimper. • The wonderful Christina Ricci and some fabulous CGI animation make *Casper* the springtime for families. It ends up as the seventh grossing film of the year, deservedly so. • One of the year's several Middle Ages costume dramas, Mel Gibson's *Braveheart* is stunningly filmed and too long, though it was satisfying to see Gibson tortured repeatedly.

June

Congo hits the screens and makes an ape out of Paramount. • *Batman Forever* hits

Paramount

Congo producers Kathleen Kennedy and Frank Marshall weren't smiling after their movie's dismal box-office returns in June. However, they would score big next month with *Indian in the Cupboard*.

the screens and Bat-mania reigns the land. Kilmer and O'Donnell make a great crime-fighting duo, but Schumacher's movie is full of sound and fury signifying nothing. Jim Carrey ruins the film with his shamelessly overacted Riddler, forcing Tommy Lee Jones to follow suit. In the process, the real Two Face and a real story get completely lost. Hey, but it was the year's top-grossing movie, so... • Disney makes a strike for political correctness with *Pocahontas* which would be a lovely movie with breath-taking animation if it wasn't for that little problem with historical correctness. Enjoyed as a fantasy, *Pocahontas* succeeds, and became the year's #4 film. • Summer's final big hit was *Apollo 13*, featuring the "can-do-no-wrong" Tom Hanks, and the "Hey-weren't you-in *Footloose*?" Kevin Bacon. It clocks in at #2 for the year. • Sylvester Stallone is *Judge Dredd*, and the second British comic movie of the year goes down in flames. Ad campaigns read "Dredd June 30th," and audiences did. Another summer disappointment was the *Mighty Morphin Power Rangers* movie, but at least it had some leading actors who could show up Stallone. Not that that's hard to do.

Universal had a hit in June with the Ron Howard historical thriller, *Apollo 13* starring Kevin Bacon, Tom Hanks, and Bill Paxton. Hey, Tom! Pass the Tang!

Hollywood Pictures

Also this June, Stallone flops in *Judge Dredd*. The ads told us to "Dredd June 30th." Boy, did we.

July

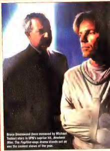
Showtime gives an old hand work with the anthology film series *Roger Corman Presents*, with thirteen remakes and "original" films. • Another of the year's several Middle Ages costume dramas, *First Knight* tries to take a new spin on the King Arthur story, and though it's lush, romantic, and features both Sean Connery and great battles, it doesn't click with the audience. • MGM has a surprising hit with *Species*, featuring semi-naked women and H.R. Giger's bio-sexual designs. • Paramount's wonderful *Indian In The Cupboard* is the best family film of the year. Plus, it's got a cool Darth Vader cameo! • Kevin Costner's *Waterworld* debuts, and its not nearly as bad as the press would have you believe. A little long maybe, but it had its moments, and some truly great water stunts. It clocks in as the #10 film of the year. • *Darkman II: The Return of Durant* hits the video shelves featuring the "smoldering, athletic" (that's what they said in the press materials!) Arnold Vosloo taking over the title role, and the return of Larry "I am not Benny" Drake.

Columbia/TriStar

First Knight, starring Ben Cross, is a lush, romantic film that fails to connect with the audience, despite the presence of Sean Connery (not pictured).

August

CBS delivers its *The Mask* cartoon early, getting a jump on Fall competition. • UPN debuts the paranoid *Nowhere Man*, starring Bruce Greenwood as a man whose



Bruce Greenwood (here menaced by Michael Tucker) stars in UPN's suprise hit, *Nowhere Man*. The *Fugitive*-esqe drama stands out as one the coolest shows of the year.

Michael Ironside takes command of the retitled *seaQuest 2032* in September, but is too late to bolster the flagging ratings.

MTV's cool animated bad girl, *Aeon Flux*, got her own series in August. However, it further diminishes the already small amount of music on the network.

identity is erased because of a mysterious photograph, is the stand-out coolest show of the year. • MTV's animated bad girl, *Aeon Flux*, gets her own series on the non-music network. • Denzel Washington is a cop tracking a cyber killer in *Virtuosity*, but audiences didn't take to this *Blade Running Speed of the Lambs*. • Christopher Lambert leads a cast of unknowns in *Mortal Kombat*, a New Line film that did well enough that a sequel should follow. It did much better than Clive Barker's *Lord of Illusions*, which was not a hit at the box office, despite its appealing star Scott Bakula.

September

Lois tells Clark she knows he's Superman and turns down his proposal on *Lois & Clark*, while the *SeaQuest* returns, now even further in the future on the retitled *SeaQuest 2032*. • New shows include the awfully titled *Space: Above and Beyond* (which I haven't been able to get into), the in-joke-filled cartoon *Freakazoid!*, UPN's awful *Deadly Games*, and a busty *Hercules* spin-off called *Xena: Warrior Princess*. Also up is *American Gothic*, an uncannily bizzare show starring Gary Cole as a sheriff who may be Satan

October

Two new comic-based cartoon shows make late premieres: USA Network's *Savage Dragon*, and the syndicated *UltraForce*. • Fox has a funny hit with *Mad TV*, the first major network sketch comedy show to really threaten the dinosaur that is *Saturday Night Live*. • Michael Dorn reprises his role as Worf, joining the cast of the revitalized *Star Trek: Deep Space Nine*. • Neither another *Halloween* sequel nor the James Cameron-scripted *Strange Days* was a hit with audiences, though the latter is more of a surprise than the former. Ditto the failure of Eddie Murphy to raise any stakes in his career with *Vampire In Brooklyn*.

November

TNT's *Wizard Of Oz In Concert* is a nice pre Thanksgiving treat, but the concert part was a little odd. Guess they didn't really have time to do it as a play, but it might have worked better. • Pierce Brosnan is a in his premiere outing as James Bond in *GoldenEye*. Brosnan effortlessly stepped into a role that's been lacking since the days of Connery. • Disney's long-in-progr computer animated film, *Toy Story*, finally hits theaters, and it's fast on its way to becoming one of their biggest moneym ers. Charming and funny, this deserves to be a hit.

December

Robin Williams holds his own against lots CGI animals in *Jumanji*, but will the public take to it? And will they adore Geena Dav as a female pirate in the long-delayed

CGI effects dominate this flick starring Robin Williams as a man trapped for the past twenty-five years in a board game. The kids who release him also let out a of trouble for themselves.

Cutthroat Island? What about Leslie Niel camping it up and vamping it up in Mel Brooks' *Dracula: Dead And Loving It*? I do know the answers to these, folks. They'r still in *my* future. ■

-Andy Ma

BABYLON
Warner Bros

SEAQUEST 2032
ABC

NOWH MAN
UPN

& CL (ABC)

by Sunday	Jan 7	Voodoo and black magic
Who Came In From The Cold	Jan 14	Jimmy's Dad is a spy!
Anyone?	Jan 21	Tempus returns

CAN GOTHIC (CBS)

d to return at new time and day at end of January.

QUEST 2032 (NBC)

Dance	Dec 20	Final episode

d in December, some new episodes may air in January.

ATION X (FOX)

for these Marvel heroes airing in Jan. as a Tuesday Night Movie!

ACE: ABOVE & BEYOND (FOX)

episodes for Vinds?	Jan 7
	Jan 14

TREK: VOYAGER (UPN)

repeats, some new shows in January.

WHERE MAN (UPN)

repeats, some new shows in January.

LY GAMES (UPN)

future episodes in doubt.

LON 5 (SYN)

the Future	Jan 1

VER KNIGHT (SYN/USA)

late December to early January.

	Jan 13/14
	Jan 20/21

LANDER (SYN)

end of January.

STAR TREK: DS9 (SYN)

Some repeats, some new shows in January.

LEG. ADVS. OF HERCULES (SYN)

Some repeats, some new shows in January.

XENA: WARRIOR PRINCESS (SYN)

Some repeats, some new shows in January.

THE MASK (CBS)

Reruns of Season One

SPIDER-MAN (FOX)

Reruns of Season Two, final three new episodes in February.

THE TICK (FOX)

Reruns of Season Two

X-MEN (FOX)

Proteus Pt I	Dec 31	repeat
Proteus Pt II	Jan 6	repeat
The Lotus and the Steel	Jan 13	Wolverine in Japan
Secrets Not Long Buried	Jan 20	Cyclops solo story

SAVAGE DRAGON (USA)

Rampage	Jan 6	She-Dragon vs. bikers
Loathing	Jan 13	The Fiend strikes
Armageddon	Jan 20	Horde and his leeches

FANTASTIC FOUR (SYN)

Reruns of Season Two

IRON MAN (SYN)

Reruns of Season Two

ULTRAFORCE (SYN)

Everything That Rises Must Converge	Jan 6	Boneyard and The Strangers
Jumpin' At The Boneyard	Jan 13	All-out battle on the moon!
Wrack and Ruin	Jan 20	Reruns of Season One begin

SPACE: ABOVE & BEYOND

HERCULES: THE LEGENDARY JOURNEYS

FOREVER KNIGHT
MCA TV

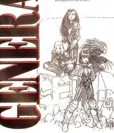
GENERATION X

On The Set with "X" artist Chris Bachalo

by
Jeff Dillon

Chris Bachalo, artist on DC/Vertigo's ***Death: The High Cost of Living*** *and the upcoming* ***Death: The Time of Your Life****, is well-known for his role in co-creating Marvel's* ***Generation X*** *comic. He recently visited the set of Fox TV's* ***Generation X*** *telefilm and phoned in with this* ***FAN*** *exclusive.*

FAN: How were things on the set of Generation X? What was going on?
Chris Bachalo: It was my first time visiting a set as it was working. I've been on the set of ***Lois and Clark*** for a Christmas party when DC had one there. [***Generation X***] was a set on location in Victoria, British Columbia, Canada. They were filming at a castle, and it was just very beautiful. The castle [is] going to double as the school for the X-mutants. To see everything in action, to see a film being filmed, to see how all the parts come together—all the set guys and the light guys working with one another and the communication that goes on, all the cooperation that's involved, and to see the actors work, and how the director works, to see all the cuts and takes and how it all comes together in the end... It was a great thrill to be there and just to observe everybody. It was a great learning experience, and was also good to see what the look of the movie is going to be since I have a fairly vested interest in the project.



How involved in it are you?
I'm not involved. I think they just kind of ran with it on their own, they wanted to hire their own writers and director. They have their own costume designers. Because Marvel owns the material, they can pretty much do what they want with it. They already had all the sets designed and all the costumes designed by just looking at the comic books, so they could just open up the com books and design the costumes and cast the characters, see what their personalities are. I know that Scott Lobdell was hired as a consultant. At his level, he just okayed the script and okayed the plot and made sure everything was pretty consistent with the characters. Otherwise New World has pretty much gone with their own people. I haven't had too much to do with it on the movie end.

How did it look to you?
It looked pretty good. I had a chance to look at a couple of the dailies, and I mean it looks pretty good. It's not too bad. I was real happy with the casting of the characters. I had a chance to me all the actors, and they're all re extremely nice people. I was only there for a day and I didn't get to see them do too much work, but they all seem to be pretty talented. There are a couple that I was especially pleased with, they seem extremely talented. They're all very interesting to look at an a lot of fun to talk to. I have a lot of empathy for the director because there are a lot of personalities going on and it's amazing. It's a tough job being a director but everyone seemed to be coo erating and the casting was gr I especially enjoyed Skin—he w really great. I thought he was wonderfully cast. He seemed to be really doing a good job and getting into the character. I was especially pleased with him.

That's one of the characters th you helped create, isn't it?
Yes. Skin and M. They're both ch acters I created. They created tw new characters, and I don't kn too much about what their pow ers are or anything about their talents, but the one kid, and I ca remember their names, I think name is... I better not say his name. I'll probably really mess

g, but he looked really good, visually he looked really cool. He had the bleach-blonde hair and these sunglasses on like Bono and a leather jacket, he looked really cool. The other girl looked very similar I think. She had blond hair and blue eyes and a bit of a southern accent. I'm not sure what her powers are though. And Mondo's there, Skin, M, Jubilee, so we're missing Chamber and *Penance*, plus White Queen and Banshee are in it.

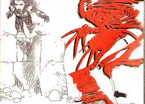
Who've they got for the White Queen?
The White Queen's Finola Hughes—I think she was in *General Hospital* or something. She's a soap star. They have her costume as very similar to what you see in the book with a few small changes. She has the big tall, shiny boots and a bustier of sort. It's very close to what she's wearing in the book. It's sort of like they put on like a real tight leotard type and then she had the jacket, and they've tattooed the jacket from like her mid-waist down, so when she turns, the jacket kind of flutters which was pretty cool, I liked it. They gave her a platinum blonde wig to wear and they gave her the tallest heels you've ever seen, I mean they looked like something that KISS used to wear, very big tall heels—they were quite amazing. I was telling her I was very impressed with the way she walked in them because it looks pretty difficult, like walking on [illegible]

It sounds like it's going to be a lot of fun. Is it?
Yeah, I mean she was very nice to talk to because, between takes, when we were sitting around kind of chatting, she was picking my brain about what White Queen's all about and *how* she would carry herself, what kind of demeanor she has and what kind of agenda she might be on, that kind of stuff. She wanted to get more into the character and make sure she was doing it properly, which was really cool. They're all very nice. I was just really very impressed. I was kind of joking with some of the people on the set because everyone was so friendly and the atmosphere was really good...But everyone was really nice, from the director, the producers, to the set guys, and it was pretty cool.

That leads to another question. Last time we talked, you were still debating going back to Generation X. Is that still up in the air?
It's coming pretty close. I'm hoping to know this week. We're still talking about an exclusive contract, and at this point we're just kind of nailing down some of the dialogue and the contracts, so, hopefully, it'll work out. It's something I want to come back on. It's a lot of fun. It's been very successful for me and it's something I'd like to be part of for a little while yet.

You seem to enjoy doing it.
Yeah, and I hope it shows too. That's the most important part. When the book's published, does it look like I'm having fun on it and that I'm not just turning it out. It's not assembly line work for me. That's real important. As soon as it starts getting real boring... I did **Shade** for four years, and the last six months or so it started to get real hard to keep the interest level up. I was feeling like I'd done everything I could do with the character, and so when I left it was probably a good time to leave because I don't know where I could've taken the character. At least my version of the character. And I didn't know if I could expand on it much more. On **Gen X**, I've only done ten issues, and I think at the point I left , I was just starting to expand on all the characters. I was getting into a really nice groove. I got into the heads of all the characters. I was getting very accustomed to working with Scott and the plot, script, and style of writing the books, which I didn't have over at DC, and it was all coming together and meshing and becoming a lot of fun. I think the art was getting better and better. If you take a close a look from the first issue to issue number six of **Generation X**, there was a big transition in the art because I got more comfortable with the books, working with the people involved in the books, the format, and the with the superhero genre. There's so much stuff involved with it. It's all a wonderful experience from an artistic perspective to watch it grow and become something that I didn't know I had in me. When I left, I definitely knew that I hadn't done what I wanted to do with the series, so I'm looking forward, if I go back, to expanding on what I had started and hopefully making it even better than it was. And that's my goal—to make each issue that I do better than the one before it. That's one thing I take a lot of pride in, and hopefully it comes across when everyone reads the book. And, based on what I hear, everyone seems to be pretty happy. And they notice all the little fun things I'm doing, like the rabbit and the turtles and all that kind of stuff. It's entertaining for me to do that. They seem to enjoy it too, and the book's doing well, so I think that's the ultimate judge on whether or not it's successful.

Finola Hughes



Pictures that move

THE CROSSING GUARD

Kelta Smith *(left)*, Jack Nicholson, and Priscilla Barnes (yeah, the one from *Three's Company!*) in Sean Penn's new film from Miramax.

ACE VENTURA 2: WHEN NATURE CALLS

Warner Brothers

If you loved the first *Ace Ventura* movie, you're probably going to like this sequel. Jim packed with witty one-liners and sight gags, this movie is a must see for Jim Carrey fans. The basic plot of the movie revolves around Ace finding a sacred bat and keeping two tribes from going to war. The only problem is that after you've exhausted all your laughs on Carrey's hilarious expressions in the first movie, the best you can muster in the second adventure is a mild "heh." It's not that the movie isn't funny, it's just that it left a funky deja vu' aftertaste in my mouth. **—*Michael Reneger***

THE AMERICAN PRESIDENT

Sony

Everything that's supposed to be funny in ***The American President*** is actually funny. It's only when this new Rob Reiner romantic comedy gets seriously political that it gets the unintentional laugh. The film is well made. The script is generally above average, the camera work is sharp, and the scene changes are effective. With a string of great films (including ***This Is Spinal Tap*** and ***When Harry Met Sally***) and only one real dud (***North***), Reiner has continued to challenge himself with different types of material in each of his movies. This one is no different. The politics, which only become strident toward the end of the film, don't detract too drastically from an otherwise great time. — ***J.C. Vaughn***

THE CROSSING GUARD

Mirage

One guy's a self destructive animalistic drunkard (Jack Nicholson), the other guy (David Morse) is a genuinely nice dude who's trying to piece his life together after a great tragedy. The tragedy: one man killed other man's child in a drunk driving acciden Here's where the wit of Sean Penn's screenpl comes in (he also directed). The victim's fath Nicholson and the drunken driver is Morse. seeps from every scene of this film; how oft do you see a movie where a drunk driver is sympathetic character? When Morse gets o jail, Nicholson visits him in an attempt to kill man who killed his child (even though he d time). The assassination fails, and Nicholson to return in 3 days to finish the job. When he

THE AMERICAN PRESIDENT

Michael Douglas *(left)* and Annette Benning star in Rob Reiner's new romantic comedy from Columbia/TriStar pictures.

things a little differently than he ... The pacing of the film is about as slow ... in the final chase scene, but other ... Penn provides a vehicle for some good acting. Especially noteworthy is that this is the first ... Angelica Huston has done with ex-boyfriend ... since their well-publicized break-up. —
...on Ray

FATHER OF THE BRIDE

The cast welcomes a new addition to the family. Too bad the little tyke didn't bring some fresh laughs along.

...ATHER OF THE BRIDE PART II

...chstone

It's a sequel based on a movie that was a ... Sound like a good idea? It's not. The premise here is not only does father of the bride ... Martin have to deal with becoming a ... but now his wife (Diane Keaton) is pregnant. So his almost empty nest will have ... little mouth to feed. This is too much to ... he flips, dying his hair, selling his ... etc. Basically, this is heavy, holiday, sentimental slop. The film seems to exist primarily to ... struggling *Saturday Night Live* alumni ... Short a chance to be funny again (something he hasn't been in years) by playing the ... character from the first movie. ... is something he manages to do ... humor in this one. Steve Martin is far ... to generate more than a chuckle ... character's fixation with his daughter ... on the criminal. —***Benn Ray***

...LDENEYE

...UA

For no other reason than the fact that this ... called ***James Bond XVII***, I like it. ... without Roman numerals? What will ... think of next? ***GoldenEye*** is the best Bond since 1977's ***The Spy Who Loved Me***, and it ... right up there with final two or three Sean ... 007 flicks in the series. It is not, though, ... problems. All the cliches of the previous ... are still present: huge sets, guys with ... guns who can't aim, and secret agents ... known to the other side. But the changes, ... such as Bond having a joke with Q instead ... three dimensional female characters, and 007 to using guns other than his characteristic Walther PPK, are all for the better. And most importantly, Pierce Brosnan establishes himself solidly as James Bond very early in the picture. They've shaken and stirred the formula. Now they need not just a good script, but a great one. —***J.C. Vaughn***

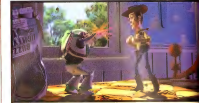
JUMANJI

Sony/Tri-Star

There exists a magical game called Jumanji. Once you start playing, you'd better not stop even though you'll want to. It unleashes dangers, both fictional and realistic, into your world. By rolling a certain combination on the die, you could get sucked into the land of Jumanji until someone rolls you out. That's precisely what happens to Robin Williams' character in 1969 until, in 1996, two orphan children discover the game he began playing and free him, as well as other assorted dangerous things. The computer generated special effects of the animals that run amok through a quiet small town look computer generated. The effect looks significantly less dramatic than a dinosaur tearing someone to shreds, and the plot's movement is based more on magic than logical consistency. Williams does too good of a job playing an adult who hasn't had human contact for decades. His character is dislikeable for most of the movie. However, David Alan Grier is exceptionally funny as a cop whose new police cruiser slowly gets demolished by the creatures unleashed from the game. And, as a game, Jumanji's goal is to roll the die as fast as you can to get to the end, and it probably doesn't get many repeat players.
—***Benn Ray***

JUMANJI

left: Robin Williams attempts to outsmart a giant pelican who has taken the *Jumanji* game board. *below:* David Alan Grier witnesses a car stolen by a pack of monkeys



TOY STORY

Buzz Lightyear: the new action figure in town, encounters a pull-string cowboy named Woody in Walt Disney's new computer animated movie.

MONEY TRAIN

Sony/Columbia

Woody Harrelson and Wesley Snipes are brothers (adopted brothers) who happen to be New York subway cops. Wesley is the together brother: he gets the job done, he gets the girl, and he's good with money. Woody is the loser brother who loses more than his shirt in gambling and eventually costs them both their jobs. So, in order to redeem himself, Woody plans to rob the money train, a subway car that stops for nothing to transport large amounts of revenues from different stations. The protector of the car is Robert Blake, a man so determined that he will let nothing, including human life, cause his train to run late. Wesley gets sucked into the heist, trying to stop his brother. The stunts are less than exciting (been there, seen that), the dialogue lifeless (no catchy action-genre one-liners), and the plot predictable. Overall, *Money Train* is a few cents short of a dollar. —***Benn Ray***

TOY STORY

Pixar/Walt Disney Productions

It's been said with other movies, but Disney's *Toy Story* really does have it all. And with big names (Tom Hanks as Woody the Sheriff & Tim Allen as Buzz Lightyear), big effects (computer animation that kick butt), and Don Rickles as the voice of Mr. Potato Head, there's no reason not to go see it for yourself. Just be careful not to take kids that are too young (my parental instincts coming out), because *Toy Story* also has Sid. Probably the most evil Disney villian ever to show up on the big screen, Sid does things to his toys that would have even Mr. Rogers getting out his belt and beating him from one side of the room to another. But even with this demented little brat, *Toy Story* is still a lot of fun that breaks new ground visually, as well as probably financially when the box office totals are counted. So drag the kids in the car and go see it, why don't ya?!

—***Scott Braden***

WHITE MAN'S BURDEN

Savoy

It's an interesting premise, a world in which whites and blacks have changed places. Bla have the power and whites are oppressed. A in this world, John Travolta plays an averag just trying to provide for his family. One day, while running an errand for his factory supe sor, he accidentally sees a rich business ma (played by Harry Belafonte) wife naked. Belafonte makes an off-hand comment to t supervisor and before he knows what hit hi Travolta's unemployed, homeless, and very desperate. So Travolta decides to take what feels Belafonte owes him by keeping the ric man captive until banks open on Monday. O the course of the weekend, the two grow to develop respect for each other. Although thought-provoking at first, the racial gimmi gets old about half-way through the film. Travolta and Belafonte are superb, however two men from different economic classes c ing to develop an understanding of, and po bly even a liking for each other. And despit what is, obviously, a somewhat contrived pl they both manage to shine through all of t shortcomings of *White Man's Burden*. —***Be Ray***

MONEY TRAIN

John Powell *(Wesely Snipes, left)* and Charlie Kaylor *(Woody Harrelson)* are New York City transit cops in charge of protecting the subway system in Columbia Pictures' high speed action adventure.

FLASHFORWARD

by Benn Ray

…emanded it (actually more like we felt like doing it again), here's a look at upcoming films for early 1996. …st one installment in many, so enjoy. Oh, and by the way, release dates are always subject to change.

…ORE AND AFTER
…dio: …uena Vista
…ease Date: February 16, 1996
…ctor: Barbet Schroeder
…Players: Meryl Streep, Liam Neeson, Edward Furlong, Alfred Molina, Julia Weldon, Ann Magnuson, John Heard
…Lowdown: The lives of a respected small …ediatrician (Streep) and her stay-at-home …are thrown up when their son (Furlong) … return, he is accused of the …r of his girlfriend. Now the family … struggle to confront this tragedy without … apart.
…Tip: … in desperate need of some …credibility after the disgraceful *Bridges of …n County.*

…G BULLY
…dio: Warner Bros.
…ease Date: January 26, 1996
…ctor: Steve Miner
…Players: …m Arnold, Rick Moranis, Julianne … Kane
…Lowdown: …ful successful writer (Moranis) is …d to teach a creative writing class at his …town school. When called into the principal's … to discuss his trouble-making son, he real… the shop teacher (Arnold) might just be … Bully Fang who preyed upon him throughout … school days. A war of wet willies, greased … and "Ti…eller" erupts between the two.
…Tip: Honey, I got beat up by the shop teacher.

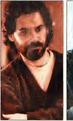
…O DOME
…dio: MGM-UA
…ease Date: January 12, 1996
…ctor: Jason Bloom
…Players: Pauly Shore, Stephen Baldwin, … Atherton, Kylie Minogue, Joey Lauren …, Teresa Hill, Kevin West, Dara Tomanovich, … Dowse, Henry Gibson, Patricia Hearst, … Clinton
…Lowdown: When a couple of slackers (Shore … Baldwin) are tricked into driving into the … by their ecology-minded girlfriends, they … an experimental environmentally-con… …aautic community for a new mall. They … hermetically sealed, and, after going …gh withdraw (from fast food, MTV, and ciga…) they become respectful of the project's … and try to rescue it from failure.
…Tip: Remember Pauley Shore in *Jury Duty*, …

BLACK SHEEP
Studio: Paramount
Release Date: February 1996
Director: Penelope Spheeris
The Players: Chris Farley, David Spade, Gary Busey, Tim Matheson, Christine Ebersole
The Lowdown: A Pennsylvania gubernatorial candidate (Spade) has a problem. His brother (Farley) is an embarrassing moron. And even though Spade hires a body guard to keep him out of the way, the half-wit finds a way to save the day.
The Tip: Uh-oh, it's the "let's all laugh at the stupid fat guy syndrome," again.

BORDELLO OF BLOOD
Studio: Universal
Release Date: February 9, 1996
Director: Gilbert Adler
The Players: Corey Feldman, Angie Everhart, Dennis Miller, Ericka Eleniak, Chris Sarandon
The Lowdown: It's the next installment in the Tales from the Crypt series. Dennis Miller plays a cerebral private dick who gets mixed up with the wrong crowd. While investigating a missing persons case, he finds himself in a den of vampire hookers.
The Tip: Vampire hookers? This flick has to be loaded with class.

DOWN PERISCOPE
Studio: 20th Century Fox
Release Date: January 19, 1996
Director: David S. Ward
The Players: Kelsey Grammer, Lauren Holly, Bruce Dern, Rob Schneider, Harry Dean Stanton
The Lowdown: When a radical anti-authoritarian submarine commander (Grammer) ends up commanding a WWII era vessel instead of his dream ship, a nuclear submarine, it'll take the aid of his crew of misfits to triumph over evil.
The Tip: We all live in a wacky submarine, a wacky submarine, a wacky submarine…

DUNSTON CHECKS IN
Studio: 20th Century Fox
Release Date: January 12, 1996
Director: Ken Kwapis
The Players: Eric Lloyd, Jason Alexander, Faye



MILLER

STANTON

BANDERAS

Dunnaway, Paul Reubens, Rupert Everett, Glenn Shadix

The Lowdown: A young boy (Lloyd) and his new pal (an orangutan) wreak havok in the boy's father's posh New York hotel. When Dunston (the primate) escapes his mean master (Alexander), a wacky chase ensues that turns the hotel into a circus.

The Tip: You can't go wrong with a kid and a monkey. Can you?

HAPPY GILMORE

Studio: Universal
Release Date: February 16, 1996
Director: Dennie Sugan
The Players: Adam Sandler, Christopher MacDonald, Carl Weathers, Jake Bowen
The Lowdown: Working guy Happy (Sandler) dreams of hockey stardom even though he can't skate. He turns his awesome slapshot into one helluva golf swing and gets a gig on the Pro tour. However, his quirky personality isn't quite suited for the more refined game of golf.

The Tip: *Caddyshack III*?

IF LUCY FELL

Studio: Sony/Tri-Star
Release Date: January 26, 1996
Director: Eric Schaeffer
The Players: Eric Schaeffer, Sarah Jessica Parker, Elle McPherson, Scarlett Johansson, Ben Stiller, James Rebhorn, Robert John Burke, Bill Sage
The Lowdown: Two roommates/friends (Schaeffer and Parker) make a pact to jump off the Brooklyn Bridge together if they don't find love by the time they're 30. As they near the age, both look desperately for someone to keep them from honoring the pact.

The Tip: I want to write, direct, and star in my own movie so I can surround myself with babes, just like this guy.

IT'S MY PARTY

Studio: MGM/UA
Release Date: February 2, 1996
Director: Randal Kleiser
The Players: Eric Roberts, Marlee Matlin, Margaret Cho, Gregory Harrison, Sally Kellerman
The Lowdown: A man dying of AIDS (Roberts) decides to throw a party for all his loved ones in order to gain control of the time he has left. During the course of the shindig, his loved ones aid him in the pursuit to end his life.

The Tip: *Peter's Friends* wasn't that good when it first came out.

MR. WRONG

Studio: Touchstone/Buena Vista
Release Date: February 2, 1996
Director: Nick Castle
The Players: Ellen DeGeneres, Bill Pullman, Joan Cusak, Dean Stockwell, John Livingston, Polly Holliday, Robert Goulet, Ellen Cleghorne, Joan Plowright
The Lowdown: This dark romantic comedy is about a young woman (DeGeneres) who meets the man of her dreams (Pullman) only to discover that the man is actually her worst nightmare.

The Tip: Lookout, Ellen has dating troubles.

MUPPET TREASURE ISLAND

Studio: Disney/Buena Vista
Release Date: February 16, 1996
Director: Brian Henson
The Players: Kermit the Frog, Miss Piggy, Fo
the Bear, Great Gonzo, Tim Curry, Kevin Bisho
The Lowdown: It's Muppet-mania on the hi
seas in this telling of the Robert Louis Steven
classic. When Kermit gets captured by nativ
Miss Piggy shows up at the wrong time and
the wrong side.

The Tip: The Muppets without Jim Henson. Wouldn't that make them just puppets?

NORTH STAR

Studio: Warner Bros/New Regency
Release Date: February 1996
Director: Nils Gaup
The Players: Christopher Lambert, James C
Catherine McCormack
The Lowdown: In 1899, a half-Native Ameri
half-Caucasian trapper refuses to mine his A
gold lode because it will destroy his sacred
The Tip: Dances with Highlanders

TWO MUCH

Studio: Disney/Buena Vista
Release Date: February 14, 1996
Director: Fernando Trueba
The Players: Antonio Banderas, Melanie Gri
Daryl Hannah, Danny Aiello, Eli Wallach, Joan
Cusak
The Lowdown: A Miami Beach art dealer (Banderas) already involved with one woma
becomes involved with her sister.
The Tip: An attempt to sell the off-screen pa
of Banderas and Griffith on-screen. The two
had a very public fling

UNFORGETTABLE

Studio: MGM/UA
Release Date: February 2, 1996
Director: John R. Dahl
The Players: Ray Liotta, Linda Fiorentino, Pe
Coyote, Christopher McDonald, David Payn
Cattrall, Kim Coates
The Lowdown: A medical examiner (Liotta) is
to unravel the mystery of his wife's brutal mur
brilliant researcher (Fiorentino) develops an ex
mental formula that could help him find the ki
The Tip: Quincy with a sci-fi twist.

FAN FILM FIFTEEN

		WEEK IN RELEASE	F-S-S TOTAL**	TOTAL TO DATE
1	TOY STORY (BV)	2	$20,164,662	$64,674,026
2	GOLDENEYE (MGM)	3	8,838,374	70,006,821
3	CASINO (UNIV)	2	6,128,345	23,666,510
4	MONEY TRAIN (SONY/COL)	2	6,017,676	24,117,687
5	ACE VENTURA 2 (WB)	4	5,724,015	93,852,593
6	THE AMERICAN PRESIDENT (SONY)	3	5,308,173	33,533,854
7	IT TAKES TWO (WB)	3	2,031,838	15,124,229
8	WHITE MAN'S BURDEN (SAVOY)	-	1,774,603	
9	GET SHORTY (MGM)	7	1,727,505	64,
10	NICK OF TIME (PARA)	2	1,618,136	6,5
11	HOME FOR THE HOLIDAYS (PARA)	5	1,004,612	15,8
12	WILD BILL (MGM)	-	987,515	
13	COPYCAT (WB)	6	600,260	27,3
14	POWDER (BV)	6	504,399	27,7
15	DANGEROUS MINDS (BV)	17	433,617	82,90

*approx **Friday-Saturday-Sunday total. Totals accurate as of 11/1/95.

source: Exhibitor Rela

IMAGES
ON SCREEN

[illegible] [illegible] be hard pressed to find any [illegible] who would not love to see [illegible] come to life in [illegible] in live action. [illegible] different and they [illegible] their hardest to get as many [illegible] going. Let's take a look at what projects have been [illegible] given the go-ahead, and the current status of each project.

[illegible] Live Action Movie

This property is based on a Rob Liefeld book from his Maximum Press imprint. *Avengelyne* was one of the [illegible] sought-after properties by producers who were [illegible] San Diego Comic Con. It appears that New Line [illegible] the predecessor to purchasing the rights to the [illegible]. Liefeld was approached by three major studios [illegible] San Diego, and it appears that each studio [illegible] the services of [illegible] the rights to the property.

[illegible] [illegible]

No [illegible] for this [illegible]

the project has been finalized. The series will have the usual team line-up of Ripclaw, Velocity, Stryker, Cyblade, and Heatwave. The series is currently being written by Gary Glassburg and being handled by Graz Entertainment, the same people who brought the X-Men to Fox Television for Marvel.

DOOMS IV,

Live-Action Movie

This property was sold by Rob Liefeld to Amblin Entertainment (Steven Spielberg's production company) about two years ago. Due to the merging of Amblin into the new company known as Dreamworks SKG, Spielberg's new production company formed with David Geffen and Michael Katzenberg, the project has been put on indefinite hold. While you are waiting for the movie though, you may still get to enjoy the adventures of **Dooms IV** in your home in the form of an interactive computer game. "I know Steven Spielberg is very into interactive games," Liefeld said, adding, "and I know he really wants to do a lot of interactive projects, so while they decide how the movie is going to play out, we have this interactive game we are developing with them."

GEN13,

Animated Video Movie

A straight-to-video animated feature is being worked on and is due in Fall 96. The story will basically follow the mini-series and features all five members of the team. The story focuses, for the most part, on Grunge, Fairchild, and Freefall, with Rainmaker and Burnout covering lesser roles. No voice-actors have been signed as of yet, and Disney has been making a bid for the distribution rights to the film, but it's not quite a done deal. The suggested retail price has not been determined yet, but it is expected to be in the sell-through range, which means under $20.00.

THE MARK,

Live-Action Movie

The Mark (based on a Rob Liefeld story) was sold to the development company of Cruise-Wagner (Tom Cruise's production company). The script is in the middle of revision by Nick Sagan, the son of Carl Sagan, who has written scripts for *Star Trek: The Next Generation* in the past. When asked about the concept, Liefeld proclaimed, "It's an awesome story!" The story concerns a man who happens to discover he is the heir to a universal talisman which will ward off an alien menace. Liefeld adds "It's going to be more of a science fictio film than a superhero movie, and it's going to have lots of humor in it." Concerning the possibility of a com series based on **The Mark**, Liefeld said, "**Dooms IV** and **The Mark** wer the things that I sold as movie prop erties first and then went and made comic series of. With **The Mark**, we actually have three issues done, but would actually like to coincide the release of the comics with the movie."

THE MAXX,

Animated Series

The extremely successful first seaso of Sam Kieth's cartoon is history, and what a season it was! *The Maxx* was part of MTV's *Oddities* series and wa nominated for a Cable ACE Award, as well as winning an International Animated Film Festival Award. Kieth gives the entire credit to Greg Vanz and his animation studio, saying the "When *Maxx* won the award, I wante Greg to have it, because it's his cartoon not mine." He adds that "Greg was the one who made the cartoon cool, using my designs." In terms of a second season, Kieth says it's a go, b that "right now it's rather congested as to how or when we're going to d it. At this time, we're committed to thirteen episodes, which amounts to about thirteen issues of the comic." While unable to elabora due to contract negotiations, Kieth said that there are more exciting things planned for *The Maxx* that w "hopefully bring the character to more people than I ever imagined."

PROPHET,

Live-Action Movie

Tri-Star Pictures has acquired the fi rights to **Prophet** which is slated fo live-action film in the near future. "O all the projects I have out there, I would put my money on **Prophet** and **Youngblood** if I were a betting man," says Rob Liefeld. The project was purchased about a year and ha ago by Tri-Star for its potential as a series of films (known as a franchise in the movie industry), and that they went to do the film with an estima budget of $60 million. Summer 199 is slated for a possible release date.

SAVAGE DRAGON,

Animated Series

The Savage Dragon is currently airing the USA cable network on both Saturday and Sunday mornings. Base on the Erik Larsen character, Larsen himself has watched over the handl of this series closely, especially the he show has got a lot of the Dragon villains … adding that there will be, "less … bad guys." That was an important … who said he, "didn't want to tune … see the same bad guys every

OWHAWK,

…ion Series

…tino says that a live-action TV series … his dark ShadowHawk character "is in … stages." The series will be a joint pro… of Nelvana and USA Network (both … who are responsible for the *WildC.A.T.S* … these days). Valentino says, "the first … will star Wesley Snipes, giving us every … that it will be really good." With the con… talent and production people under… for the *ShadowHawk* TV show some …

WN,

…tion Movie & Animated Series

…n movie has been given the green … New Line Cinema with a projected bud… $35 Million. The script has been complet… Mark Dippe has been signed as the … This is Dippe's first time directing, but … part of the visual effects crew and 2nd … ctor on such movies as *The Abyss*, … *or 2: Judgement Day*, *Jurassic Park*, and …

…mous Industrial Light and Magic (ILM) … brought on for the special … If you are not familiar with … they are a division … Films, run by … Lucas. They did the … for *Jurassic Park* …

actor for the role. No names have been announced yet for the villains. Shooting is expected to start in April or May 1996 with a release slated for Summer 1997. The producers on this project are Steve "Spaz" Williams and Clint Goldman. The executive producer is none other than Todd McFarlane himself.

Spawn will also be getting a cartoon series in 1996 on HBO. Right now, it looks like the series will air in primetime on Saturday nights. McFarlane says, "The difference between the cartoon and the movie is that I'm in charge of the HBO stuff." He continues, "any info you hear from me about the HBO cartoon, you can count that as gospel." He adds that he has to, "deliver 6 episodes by mid '96." Sam Keith has a lot of confidence that his friend's cartoon will look great. This is due to the fact that Keith's *Maxx* animator Greg Vanzo has been brought aboard to handle the project. He laughs as he adds, "since it's from HBO, it will probably have a much bigger budget than mine."

WILDC.A.T.S

Animated Series

After one season on the CBS Saturday morning line-up, the **WildC.A.T.S** cartoon has moved to the USA cable network. The series is currently airing (CBS re-runs) on Saturday mornings and Sunday mornings. You can expect to see some changes when 13 more episodes debut in the Fall of '96. This is because the series' guidelines the writers have to work by are being redone in order to improve the show.

YOUNGBLOOD

Animated Series

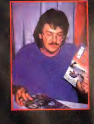
Youngblood is currently in development for the Fox Network for their Fall 1996 Saturday morning line-up. There is no animation house currently attached to the project, but it is being looked at by Graz Entertainment, the company that works on the *X-Men* series.

This series has been delayed several times due to numerous reasons, but is looking more likely this time. Fox is trying to find a time slot for it, but at the moment the schedule is full of series that are already hits, so it might not be an easy fit.

With all these various projects in the works, it's a safe bet that fans will be able to see their favorite Image characters in one form or another sometime on the near horizon. Rob Liefeld offers some parting shots regarding the various projects. "I read about everyone's projects all the time and I get excited about it because I am a fan of all science fiction and comic related projects." He adds that "just because a project has been optioned does not mean it will be made," explaining, "tomorrow, Columbia Pictures could merge with Tri-Star and all the old projects would be put on the back burner." Liefeld states that, "until a project is on the air, or on the silver screen, it is not real to me. The only Image properties that are real to me so far are **WildC.A.T.S.** and **Savage Dragon**." He concludes that he "would love to see all these projects I have going be made, but there is never a guarantee." ■

HIS CORNER OF THE UNIVERSE...

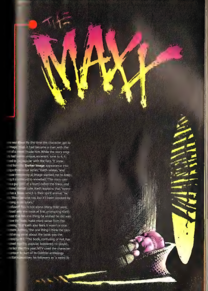
THE ADVENTURES OF SAM KIETH AND



Sam Kieth started his mainstream comic caree a book anyone would consider a plum assignment, DC's **Sandman**. It was an assignment th Kieth wasn't altogether pleased with. "It was a shaky start," Kieth recalls, saying, "I redrew the entire first issue, all 40 pages all over again, an still it didn't look any better." He had a feeling h artwork was inferior, so he asked writer Neil Gaiman if he were an editor would he have hi Kieth for the job. Gaiman replied with a terse " Feeling he wasn't ready for the assignment ye Kieth subsequently quit the book, but explaine "The good thing about it was that everything w easier after that."

That "everything" included his first work for Marvel on **Incredible Hulk** #368, which led to Sam doing some work on **Marvel Comics Presents**. While he was drawing Wolverine cov for **MCP**, he was also trying to get work as the regular **Wolverine** penciller, to no avail. It wa that time that Jim Lee called Kieth and asked to do an eight-page story for **Darker Image**. "I couldn't get a regular book," Kieth explains, "a Jim asked me to come on board and do four eight-page chapters of a book I'd be sharing w him and Rob Liefeld." The humble Kieth thoug to himself, "What's wrong with this picture?" B figuring he'd "make out like a bandit," he said "Why not? I'll do something I really like, and a of people will get to see it."

While deciding what to do for the project, h thought back to his first published work in story about "a goofy rabbit." That goofy rabb

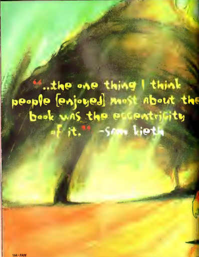


one was born. By the time the character got to
Image, though, it had become a man with the
ent of a [illegible] inside him. While the story origi-
ly had some unique, eccentric tone to it, it
med to be popular with the fans. "It snow-
ed from my **Darker Image** appearance into
g a three-issue series," Kieth relates, "and
ause everybody at Image wanted me to keep
g it continued to snowball." The story con-
s a guy (sort of a bum) called the Maxx, and
friend named Julie. Kieth explains that, "every-
has a [illegible] which is their spirit animal," he
"Maxx has one too, but it's been blocked by
ying [illegible] letters."

onfused? You're not alone. Many folks were
fused with the book at first, prompting Kieth
ause the one thing he wished he did was
ave the book make more sense from the
nning." But Kieth also feels it wasn't a total
ment, adding, "the one thing I think the peo-
ld enjoy most about the book was the
entricity of it." The book, confusing or not, has
ained [illegible] popular, bolstered, no doubt,
e fact that this year, MTV used the character
artoon as part of its Oddities anthology.
s Kieth describes his followers as "a weird lit-

tle Grateful Dead-like following." He relates the following back to the mid-seventies, when Jim Starlin was working on his **Warlock** stories for Marvel. "When Starlin was working on **Warlock**, the stories weren't part of the normal Marvel category," Kieth explains, continuing, "the people who liked **Warlock** loved them, even though they didn't sell a lot. It's the same way with **The Maxx**, either people love it, or they don't."

When asked what to expect for **The Maxx** in the future, Kieth says that starting with issue #21, he's going to try to have the bo make more sense, and to give fans a new jumping on point. "Fro issues #21 through #30," Kieth says, "we want to do a story that' still weird and irreverent, but do it on purpose." He says that in



"...the one thing I think people [enjoyed] most about the book was the eccentricity of it." -Sam Kieth will be a complete story, but advance the total story." To accomplish this Herculean task, he's going to be moving the continuity of the book ahead ten years. The focal point of the story will be Sarah (the popular teenage girl of the original storyline), who is now 25. "I wanted to explore Sarah," Kieth explains, adding, "to see what her *Maxx* is like." He says her Maxx will still be a man in a mask, with big muscular arms, but adds with a laugh that, "he'll just be a horsey instead of a bunny." To help Kieth kick off the new direction, he's enlisted the services of Alan Moore to write the first issue. Kieth relates that he was, "very flattered that Alan wanted to work with us," adding with a laugh, "he couldn't do anymore damage than we've done."

During the upcoming storyline, we find Sarah living with a roommate who believes he has psychic powers and spends his day trying to move a glass of water with his mind. It turns out that Sarah is a very cynical sort, and she doesn't believe in paranormal phenomena, nor magic. She has been mad at her father during the entire ten years which have passed, and she's going to see him for the first time, a meeting Kieth describes as "pretty intense." It turns out that her father is a retired magician who tells her she has psychic power. "She doesn't believe it," Kieth says, calling the turn of events "a goofy little book with magic in it—it should be a Vertigo book." Kieth says he hopes everyone "is patient with the first issue, because after that, we'll have the new home Maxx into his garb, doing his muscle shots, and we'll bring Julie back into the story." Where Mr. Gone has been the insidious villain in the previous version of the book, the villainous presence in this run will be a Banana Slug that escaped from Sarah's outback in issue #20. Kieth explains that by issue #21, "it will have grown into this seven-foot huge monster," adding, "I think it's almost as cool villain, if not cooler, as Mr. Gone."

With **The Maxx** firmly entrenched in his corner of the Image universe, with his own cartoon and McFarlane toys on the way, what's next for Kieth? For one thing, he is adamant that the $1.95 price will stay the same, for the time being. This has helped the book retain, and even increase, its following. Kieth feels that the consistency of the book has helped the sales stabilize, stating that he's "taking a lesson from Todd McFarlane." This means that with **The Maxx**, Kieth is, "trying to be consistent, and do something I care about," adding, with a laugh, "If the price of **The Maxx** ever goes up, I promise it won't be because Sam needs a new car." With dedication to his readers like that, it's no small wonder that they are reciprocating their dedication in return. ■

AND I'M GOING T'BE *JUST* FINE.

"...if the price of The Maxx ever goes up, I promise it won't be because Sam needs a new car." -Sam Kieth

Micro Machines®

galoob®

Contest

After reading about all the great Micro Machines® Star Wars® toys from Galoob in is issue of FAN, here's your chance to win a ocking-full of 'em! You should know by now hether you got everything on your Christmas t, so in the all too likely case that you did not, ou'll definitely want to fill out the coupon below nd mail it back to us!

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st Prize (three winners): One each of the three pewter-color finish Micro chines Star Wars Collectors Edition vehicle sets, and one Droids box set

cond Prize (five winners): One Micro Machines Star Wars Droids box set

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[illegible]

ANDY MANGELS'

For those who are fans of the prologue "A Long Time Ago In A Galaxy Far, Far Away ..." welcome to the future Andy Mangels' Star Wars Futures, that is. Each month in ***FAN****, you'll be able to catch up with one of the major Wars licensees in an informative profile, take a look at the upcoming book, comic, magazine, and literary pro worldwide news and photos on future Star Wars products, and win cool prizes in our exclusive c tests! You don't have to be a Jedi any longer to see into... Star Wars Futures!*

STAR WARS

F U T U R E S

SIZE MATTERS NOT

One of the most popular lines of *Star Wars* toys in recent years has been Lewis Galoob's Micro Machines. These spaceship replicas played a big part of the resurgence of popularity for the license. Now, as Lucasfilm starts preprod on future films, Galoob is not only continuing its popular premiere line, but it is now diversifying to produce larger ships and figures that will have fans scrambling!

Founded in the late 50's, Lewis Galoob, Inc.'s first major hit toy was their *Micro Machines* line in 1987. Smaller tha Matchbox cars and providing collectors with more vehicles for their money, the line became popular and soon exp to include licensed properties, such as *Star Trek*, and, eventually, *Star Wars*.

achines array y but detailed Wars ships.

"When we decided to do licensed proper Gary Niles, the Executive VP of market and p acquisition, approached Lucasfilm about do miniature line of their ships," says Jeff Cleary, marketing for Micro Machines. "The main li starting to see a bit of resurgence, and Star had been such a classic license."

Although Kenner had tried a micro-sized earlier in the 1980's, the line had failed. Why did the early 90's Micro Machine line succe strongly? Perhaps it had something to do w timing, as the line closely followed Tim Zah book trilogy. "It's kind of a chicken and egg on," says Cleary. "Who started what? Micro Machines and the books have been given c for regenerating the *Star Wars* phenomena don't think we can take credit for it, but othe give us part of that credit. It's such a terrific ty that it was bound to come back anyway. boss was someone who had the foresight to it happen for us."

The line has been out for two years, and an immediate success from its debut. The s ships are not made of metal, like their previ Kenner counterparts, but from several diffe types of plastic, including PVC, ABS and K- "PVC is more flexible, and we use it for som smaller pieces," says Cleary. "It's due to a saf issue. You don't want brittle plastic on sharp that could break and stab a kid." None of th feature mixed plastics, but each of them ha detailed features that other companies are

[illegible] to [illegible].

In addition to their various collections of ships, Galoob [illegible] several playsets with small figures and spaceships. [illegible] some were planetary landscapes, others transformed [illegible] a helmet or head into a special scene from the *Star Wars* [illegible]. "The playsets came out in mid-summer and had sales [illegible] a pre-Christmas toy," says Cleary. "Everything is selling [illegible] belief. The helmets are so unique and entertaining. [illegible] stopped developing any new platform playsets, but [illegible] be continuing the helmet sets."

[illegible] recently launched several additions to Micro [illegible] complement the existing line. Figure sets of [illegible] and Imperial pilots, Ewoks, and Imperial Stormtroopers [illegible] searching high and low, though the crowning set [illegible] be the boxed Droids set, with a number of truly cool [illegible]. Most have never been produced in any licensed form! [illegible] giant Millennium Falcon playset is another must-have for [illegible] complete with multiple figures, firing mechanisms, and [illegible] sound effects taken from the films.

[illegible] the popularity of *Star Wars* has increased with the [illegible] of the films reaching every form of media, sales and interest in Micro Machines has been getting "crazy," notes [illegible]. "We are shipping product like crazy, so it must be selling like crazy." Unfortunately, because of the strong sales, [illegible] also has to deal with people who can't find the sets they want. "I get a number of letters from very irate customers [illegible] they can't find what they want. I can't control what the retailers do with the sets once they get them." Still, Cleary [illegible] answers all e-mail and U.S. mail in his efforts to try to help customers as best he can.

[illegible] Christmas season and the start of 1996 will bring even more collectibles for fans to chase down, including the rev-[illegible] Micro Machines' **X-Ray Collection**, a line of eight transparent plastic ships, with interiors and pilots visible [illegible]. In addition, two new vehicle collections will feature all-new, never before produced [illegible], while three new figure collections will fill out any battle scene.

[illegible] further into the future, the 1996 Micro Machines line will have two new trans-[illegible] helmet playsets, as well as more Collectors' Edition Sets with Suncoast Video (and [illegible] with JC Penney's catalog as well). Joining in on the multi-media event of *Shadows* [illegible], Micro Machines will have a boxed set of 6 vehicles and 5 figures. Three of the [illegible] will be droids-sized to fit in with the previous Droids Collection.

[illegible] sees a bright future for the Micro Machines *Star Wars* line. "If you can think big [illegible] small, we'll put an entire universe at your fingertips."

From the X-Ray Collection, the Sandcrawler and Millenium Falcon *(above)* and the Action Fleet X-Wing *(below)*.

EVERY ACTION…

[illegible] content to rest on its Micro laurels, Galoob is readying a second complete line of [illegible] toys to begin their distributions right before Christmas and early next year. The [illegible] Fleet line of figure sets and vehicles may be created by the same company, but that [illegible] there isn't a healthy rivalry between the two divisions.

[illegible] is a major distinction between the *Micro Machines* and Action Fleet brands," [illegible] Director of Marketing. "The *Micro Machines* line has been up and down all [illegible] the place in terms of size. The Action Fleet is the first time the figures fit totally with [illegible] vehicles. Our figures are bigger, highly detailed, and fully articulated. They're unique in

GALOOB STAR WARS PRODUCT LISTING

Name	SKU Number	Contains
Micro Machines Wave One	(1994)	
Star Wars Vehicles Collection 1	65860	X-Wing, Millennium Falcon, Star Destroyer
[illegible] Vehicles Collection 2	65862	TIE Fighter, AT-AT, Snowspeeder
ROTJ Vehicles Collection 3	65862	AT-ST, Sail Barge, B-Wing
[illegible] Vehicles Collection 4	65860	Blockade Runner, Sandcrawler, Y-Wing
TESB Vehicles Collection 5	65860	Slave I, Cloud Car, TIE Bomber
ROTJ Vehicles Collection 6	65862	Speeder Bike w/Rebel, Shuttle Tydirium, A-Wing
Micro Machines Collectors Edition Boxed Sets (1994)		
[illegible] Collectors Edition	64601	19 vehicles (Toys R Us Exclusive)
[illegible] Battle Collector's Set	64602	6 ships, 6 figures (K-Mart Exclusive)
[illegible] Collector's Gift Set	65847	7 ships, 4 figures (Kay-Bee Exclusive)
[illegible] Rebel Forces Gift Set	65836	4 ships, 4 figures (Target Exclusive)
[illegible] Imperial Forces Gift Set	65837	4 ships, 4 figures (Target Exclusive)

Item	SKU Number	Contains
Micro Machines Planetary Playsets (1994)		
The Death Star	65871	1 ship, 5 figures, action features
Ice Planet Hoth	65872	1 ship, 5 figures, action features
Endor		65873 1 ship, 5 figures, action features
Micro Machines Transforming Playsets (1994)		
C-3PO/Cantina	65811	1 ship, 6 figures, action features
Boba Fett/Bespin	65812	1 ship, 6 figures, action features
R2-D2/Jabba's Palace	65813	1 ship, 6 figures, action features
Micro Machines Wave Two (1995)		
SW Vehicles Collection 1	65860	TIE Interceptor, Star Destroyer, Blockade Runner
SW Vehicles Collection 2	65860	Landspeeder, Millennium Falcon, Sandcrawler
SW Vehicles Collection 3	65860	Vader's TIE, Y-Wing, X-Wing
SW Vehicles Collection 4	65860	Probot, AT-AT, Snowspeeder
SW Vehicles Collection 5	65860	Rebel Transport, TIE Bomber, AT-ST
SW Vehicles Collection 6	65860	Escort Frigate, Slave I, Cloud Car
SW Vehicles Collection 7	65860	Calamari Cruiser, Sail Barge, Speeder Bike w/Rebel
SW Vehicles Collection 8	65860	Speeder Bike w/ Imperial, TIE Fighter, Shuttle Tydirium
SW Vehicles Collection 9	65860	Super Star Destroyer, B-Wing, A-Wing
Micro Machines Mini-Packs (1995)		
SW Vehicles Mini-Pack 1	65961	Imperial Star Destroyer
SW Vehicles Mini-Pack 2	65961	Imperial Millennium Falcon
SW Vehicles Mini-Pack 3	65961	AT-AT
SW Vehicles Mini-Pack 4	65961	X-Wing Starfighter
SW Vehicles Mini-Pack 5	65961	TIE Fighter
Micro Machines Collectors Edition Boxed Sets (1995)		
SW "Pewterized" Vehicles Collection	65860	6 ships (Numbered edition)
TESB "Pewterized" Vehicles Collect.	65860	6 ships (Numbered edition)
ROTJ "Pewterized" Vehicles Collect.	65866	6 ships (Numbered edition)
SW "Bronzed" Vehicles Collection	64624	27 ships (Toys R Us Exclusive)
SW Rebel Forces Gift Set 2nd Edition	[illegible]	4 ships, 4 figures (Suncoast Exclusive)
SW Imperial Forces Gift Set 2nd Ed.	[illegible]	4 ships, 4 figures (Suncoast Exclusive)
Galaxy Battle Collector's Set 2nd Ed.	[illegible]	6 ships, 6 figures (K-Mart Exclusive)
Star Wars Fan Club Set (limited to 26,000)		[illegible] Millennium Falcon (Fan Club exclusive)
Micro Machines Figure Sets (1995)		
SW Figures Collection	[illegible]	Imperial Stormtroopers (9)
SW Figures Collection	[illegible]	Ewoks (9)
SW Figures Collection	[illegible]	Rebel Pilots (9)
SW Figures Collection	[illegible]	Imperial Pilots (9)
SW Figures "Droids" Collection	[illegible]	Droids (16)
Micro Machines Planetary Playsets (1995)		
Planet Tatooine	[illegible]	1 ship, 5 figures, action features
Planet Dagobah	[illegible]	1 ship, 5 figures, action features
Micro Machines Transforming Playsets (1995)		
Stormtrooper/The Death Star	65814	1 ship, 6 figures, action features
Chewbacca/Endor	65815	2 ships, 5 figures, action features
Millennium Falcon Playset	65878	7 figures, four sounds, action features (20,000)
Millennium Falcon Playset	65878	same as above except package has contest (21,000 up)
Micro Machines X-Ray Collections (late 1995 / early 1996)		
SW Vehicles X-Ray Collection 1	67070	Darth Vader's TIE Fighter, A-Wing
SW Vehicles X-Ray Collection 2	67070	AT-AT, X-Wing
SW Vehicles X-Ray Collection 3	67070	Sandcrawler, Millennium Falcon
SW Vehicles X-Ray Collection 4	67070	Slave I, Y-Wing
Micro Machines Wave Three (Feb. 1996)		

GALO[illegible] STAR WARS PRODUCT LISTING

I[illegible]	SKU Number	Contains
s Collection 10	65860	Skyhopper, [illegible] Escape Pod
s Collection 11	65860	Cloud City, Death Star 2, Calamari Cruiser
chines Figure Sets (Feb. 1996)		
s Collection	66080	Imperial Officers (9)
s Collection	66080	Jawas (9)
s Collection	66080	Rebel Echo Base Troops (9)
eet Vehicle & Figure Sets (late 1995 - early 1996)		
Starfighter	67031	moveable wings, opening canopy, Luke [illegible] figures
der's TIE Fighter	67032	opening canopy, Darth Vader and Imperial [illegible]
Shuttle Tydrium	67033	opening canopy, moveable wings, Han and Chewie figures
Fighters	67034	opening canopy, moveable wings, Rebel and C-3PO figures
owspeeder	67035	opening canopy, Luke and Rebel Gunner figures
AT-AT	67036	opening head, body door, Snowtrooper and Driver figures
eet Playsets (Spring 1996)		
Hoth w/ Probot	67091	complete Hoth base and Wampa cave, 4 figures, 1 ship
Death Star w/ Probot	67092	complete three levels with throne room, 5 figures, 1 ship
Fleet Vehicle Collection (Spring 1996)		
speeder and AT-ST in gold box (Kay-Bee Exclusive)		Imperial Driver, Stormtrooper, Obi-Wan, Luke

scale, and they fit into the vehicles. The figures are all interchangeable between the vehicles and playsets. Not only figures fit inside the vehicles, but there are other figures dedicated to riding." These riding figures are interchangeable with such vehicles and creatures as tauntauns, dewbacks, and speeder bikes. All of the Action Fleet figures are 1"+, sizes below 1" on Micro Machines. Also, the figures have moveable arms and legs. For balancing purposes, the feet joined together.

is proud that his Action Fleet "does not look like a toy. It looks like a model. There are no shiny sections. Every sur has been nted or detailed in a major way. There aren't any decals or paper labels except for the interiors of the pits, which are very subtle." Those cockpits will open fully, by the way, while vehicles will also feature landing gear movable parts specific to their film design. "The attention to detail in the ships is great," Wills notes, adding that "the that comes out will be different than the second phase. The second sets will include weathering lines, battle dam-

playsets are also on the way for Action Fleet, but don't expect everything to be to scale. "Not every vehicle is in with the others," says Wills. "Some areas of the toy are still a toy. We can't take a huge leap on playsets such as The whole set still has to fold up and be stored." Additionally, don't look for a Millennium Falcon anytime Fleet due to the large-size Falcons available from both Kenner and Micro Machines.

stuck between Kenner's action figure line and the Micro Machines line, what does Action Fleet offer fans different? "We go where Kenner can't go in terms of collectability and value," Wills. "Our basic set of a vehicle and two figures is $9.99. A hundred dollars in the line won't get you very far, but for us, you'd get ten ships and 20 figures!"

the items listed below or on the next page, Wills has several ways in which will be able to expand their stock immensely. Coming in Fall of 1996, look for Battle Packs" which will each contain 5-6 figures plus small vehicles or creatures, speeder bikes and banthas. Four more Vehicle & Figure sets will also appear in fall (including the Slave 1), with another six in 1997. They'll be followed by five packs, four Vehicle Squadrons, and a super-cool mystery Playset.

Wills declares, "We are trying to bring creativity while remaining true to the lore of Wars beyond what's in the three films. We can build more value into the license by the novels or comics, both of which are likely developments in the future." Wills that his designers may also build some of their own ideas into the line. And for some underdeveloped and underlicensed characters to pop up in the line and Biggs anyone?).

their classy look, Wills says, "I don't want Action Fleet to be seen as display I want them to be good toys." And regarding any competition his line will be "We aren't riding on Kenner's coattails, we're riding on Micro Machines! When it down to competing against Kenner, that's my job." He laughs before adding, agree that there's enough business to go around."

Micro Machines and Action Fleet are available at major toy stores, Suncoast

The Shuttle Tyderium with two figures and display stand should appear in early 1996.

Video stores, comics shops, or through the *Star Wars Fan Club*. Cyber-fans who wa
to preview the lines can check them out on the worldwide web at the address:
http://www.galoob.com. There, they can find all the licensed goods, with photos
and descriptions, estimated prices, SKU numbers, and likely shipping dates.

THE JEDI LIBRARY

Young Jedi Knights: Lightsaber

Fourth in the popular paperback series, **Young Jedi Knights: Lightsaber** finds th
threat of the Second Imperium and the Dark Jedi of the Shadow Academy loomi
ever stronger in the future. Luke Skywalker must come to a decision to accelerat
the training of his Jedi academy students, even if it means by doing so he might
harm their eventual progress. He picks four students to begin building their ow
lightsabers: Jacen and Jaina Solo, Dathomirian teen Tenel Ka, and the young
Wookie, Lowbacca. But in the building of their sabers, each of them faces a test
which will bring great tragedy for one. Kevin Anderson & Rebecca Moesta once
again provide the fast-paced story in what is becoming one of the stand-out mi
series in Star Wars book history. Look for **Young Jedi Knights: Lightsaber** in the
first week of February. It will be followed in summer of '96 by **Darkest Knight**, an
then in the fall by the final book in the series, **Battle for the Jedi Academy**.

The Sith Wars

Dark Horse Comics' Sith Wars finally come to an explosive climax in **Tales of the
Jedi: The Sith Wars** #6. Kevin Anderson's story pits Nomi Sunrider against Ulic Q
Droma in a final confrontation that will change Yavin Four forever! Don't despa
though. For those fans of the stories set during an even "longer time ago," Kevin
Anderson has signed on with Dark Horse for a new ten-issue **Tales of the Jedi**
series to start later in 1996!

Boba Fett Strikes Back

Look for the second comic book chapter of "Boba Fett: Twin Engines Of Destruction" in **Star Wars Galaxy** #6. As you s
in the first part, Jodo Kast, the other bounty hunter in Mandalorian armor, has posed as Fett before and been caught
Dengar. Now, after Fett faces a rogue "Sith Lord" on Nildwab, Dengar and Boba travel to Paqualis III to hire Kast. Watc
the first look at a bounty hunter guild, the Hutt homeworld, the interiors of the Slave 1, and most importantly... Boba
without his armor! Story is by me, with art by John Nadeau and Jordi Ensign. Other highlights of this "Bounty Hunters
special issue include a poster by Jason Palmer with 13 of the galaxy's deadliest hunters, a Fett cover by Chris Moeller,
several exclusive Topps trading cards!

Darkstryder Adventures

Last year's boxed game set, **The Darkstryder Campaign**, introduced a whole new set of characters to the *Star Wars* u
verse. Now, West End Games is releasing the first supplement to the set, **Darkstryder Adventures: The Kathol Outba**
The FarStar and its New Republic crew has arrived in the Kathol Outback searching for clues to help them find Imper
Moff Sarne. The 96 page game book features five new adventures plus extensive new source material!

Adventure Journal

West End has more space faring adventures in **Star Wars Adventure Journal** #9, due out mid-February. John Whitma
story, called "Combat Moon," pits a human against an alien in a one-on-one battle for survival! Whitman's no stranger
Star Wars. He adapted the **Dark Empire** trilogy for Warner's full-cast audio dramas and did Warner's **Mixed-Up Droid**
dren's tape as well! This issue will also feature a new column called "I.S.B. Intercepts," written by award winning West
honcho Bill Smith. I.S.B. stands for Imperial Security Bureau and Smith will be answering fans' questions every issue!
Adventure Journal is 288 pages, with a Ralph McQuarrie cover painting of the bounty hunters on Bespin. ■

Besides his various ***Star Wars*** *projects, Andy Mangels also reports on Hollywood for* ***FAN*** *(see* ***Hollywood Heroes****), was the*
writer of ***Star Wars: The Essential Guide To Characters*** *(Del Rey) and writes the brand new* ***RE-MAN*** *comic series for Mic*
Network.

BOOKS, COMICS, AND GAMES: UPCOMING RELEASES

TITLE	Team	Company	Date
Boba Fett serial #2 (SW Galaxy #6)	Andy Mangels/John Nadeau/Ensign	DH	Jan 2
Heir To The Empire #4	Mike Baron/Olivier Vatine/Fred Blanchard	DH	Jan 2
Tales of the Jedi: The Sith War #6	Kevin Anderson/[illegible]/Ensign	DH	Jan 16
Star Wars Galaxy Magazine #6	Bob Woods (ed.)	Topps	Jan 1
X-Wing: Rogue Squadron #1 PB/Audio	Michael Stackpole	BM/Audio	Jan 2
A New Hope Audio (rerelease)	-	TWA	Jan 30
Darkstryder Adventures: The Kathol Outback	-	WEG	mid Jan

C BERBUMS UNITE...

Tw e the coolest places to unite with fellow *Star Wars* fans are on America OnLine or CompuServe, those pervasive computer services that em to have advertised everywhere but **FAN**. Here's the lowdown for more on-line *Star Wars* than you can handle!

Am a OnLine (AOL) has a very strong *Star Wars* presence in the Science Fiction area. When signing on, go to "Keyword: Science Fiction," and ick on the *Star Wars* folder, which will launch you into the AOL Star Wars Forum.

the Forum, you'll have the chance to visit a number of different folders, libraries, or chat areas. Message Boards include such diverse top- ilms, "Cut Footage," "Bounty Hunters," "Novels," "Trivia," "Continuity," and more. Authors Kevin J. Anderson and myself both have folders to our works, where people can get answers to their questions. There is also a Collecting folder to help find that missing object d'Star been searching for all these years, as well as a Games folder which can provide you with lots of information about the many Lucasfilm uding fan-created game additions. Over in the Software Library you can download fan timelines, continuity lists, book lists, Q&A ses- ns with *Star Wars* authors, and fan-produced pictures (often GIFs or JPEGs).

Star Wars Forum also has a Fan Club (which I believe is around 1900 members strong!) and its official newsletter, the **HoloCroN** Trivia Games weekly, awarding cool prizes, and specialty chat nights are always coming up. To sign up for a trial period on AOL, call (800) 827-6364 nd tell them "AMangelsSW" sent you!

erve (CIS) also has a very active *Star Wars* section in its Science Fiction & Fantasy Media Forum Two, just one of three SF/F Forums able on CIS. Science Fiction & Fantasy Media Forum Two can be reached on CIS by GO SFMEDTWO.

The *Wars* section features weekly meetings and trivia every Sunday, with prizes. It also features a library with fan art, photos, .wav files and **Echo Station**, the CIS *Star Wars* electronic magazine has a professional look, including interviews with SW luminaries. They also feature books, collectibles, RPG games and software, not to mention crossword puzzles, additional trivia contests, artwork, sound files, humor, d original music. Graphics Editor **Dark Lords of the** **Boba Fett: Twin Engines of** uction) provides much of the al art.

For information on how to get a account, contact CompuServe at 848-8199.

THE SAGA CONTINUES
STAR WARS
RETURN OF THE JEDI
RETURN OF THE JEDI

PROMOTIONAL SAMPLE
EPISODE VI:
RETURN OF THE JEDI
P3

JEDI TO THE ITAL...

I'll admit that I thought the a little strange when I first of them, but Metallic Images' **ossed Metal Star Wars** **llectors** Cards are really cool. in a tin box and housed in ual slots, the double-sided, r cards remind one of any card except that they're with a rolled edge and some mbossed elements has been limited 900 sets with certificates of and individual number 20 card sets (with text by Steven Sansweet) for **A New Hope** and **The Empire Strikes Back**, as well as a six-card set (with text by with Dave Dorman's covers for **Dark Empire**. The **Return of the Jedi** set is due in November, while on the horizon is **Dark Empire** **hadows of the Empire** set, and more! Look for Metallic Images **Star Wars** sets at comic book or card stores, or at Suncoast Video.

NEXT MONTH:

Hope you enjoyed this month's column and will be with us each and every month. Coming up next month will be a special company profile of ne, with a look at their upcoming collectable card game, plus chances to win special sets! Also look forward to more exclusives on the galaxy far, far away. See you in the future... *Star Wars Futures!*

ark Ho BN=Bantam, BL=Ballantine, BK=Berkley, LB=Little Brown, RH=Random House, WEG=West End Games)

	Team	Company	Date
Affair" #1	Stackpole/Darko Macan/Edvin Biukovic	DH	Feb 13
ne Hu	Jim Woodring/Art Wetherell/Sheldon	DH	Feb 20
Of The #2	Terry Austin/Chris Sprouse	DH	Feb 27
Lightsaber	Kevin Anderson & Rebbecca Moesta	BK	Feb 5
ourcebook	Kathy Tyers & Eric Trautmann	WEG	Feb mid
ournal #9	Peter Schweighofer (ed.)	WEG	Feb mid
agazine #29	Dan Madsen (ed.)	FC	Feb 20

a conversation with

ALAN DEAN FOSTER

by daryl f. mallett & kim baltzer

Q: You did the novelization of "Alien." How did that come about?

time science fiction writer Alan
Foster took time to meet with FAN
scenic town of Prescott, Arizona.
a voice like William Devane, this
Renaissance man sallied forth into
ersations ranging from Star Wars
carriers, from Africa to science fic-
and more.

Why writing?

Dean Foster: I was a law major at UCLA
I discovered the film studies program. I
this class where you could get credits for
ing movies. That appealed to me. I
ght "This has got to be more fun than
ing and looking up precedents," which is
lawyers do. Most people think that all
are like Johnnie Cochran, parading and
ing in court, but lawyers start out
hing and looking things up. So this
ed much easier. So instead of going to law
I entered graduate school in film studies.
B.A. is in Poly Sci and my M.F.A. is in
writing. My thesis was on Henryk
wicz's story about the Cossack Rebellion
and You're supposed to write an original
play as your project, but my mentor, Larry
(who provided the voice of Tock the dog in
Phantom Tollbooth) went to bat for me with
mittee, telling them I already had expe-
writing originals and I should be allowed
the adaptation. It's in my archives at
State University.

was your first publication?

thirteen short stories rejected before my
le I sent my first novel, **The Tar-Aiym**
to John Campbell. He sent me a thir-
page rejection letter, as was his style.
day rejected it second and, on my third
tty Ballantine bought it in 1972 for a
advance. **Bloodhype** was my second novel. **Icerigger**,
d, sold a lot of copies and surprised everybody, and I
getting real advances...like $3,000.

you do before that?

job writing public relations material for two years
lived on the beach in Santa Monica...back when you
afford to do such a thing. I also taught classes at Los
City College.

**first association with films came when you did the nov-
of Dark Star.**

ember seeing a screening of the film before it was
d and going to Hamburger Hamlet across the street
uman's Chinese Theater (now *Mann's Chinese*
) with John Carpenter and talking about how he
d to be a director and I wanted to be a writer. That was
one years ago, and, of course, John, Dan O'Bannon,
went on to success. And if you look at the credits of
film it wasn't just John and Dan. Greg Jein went on to
the mother ship in *Close Encounters of the Third Kind*

ALIEN
In space no one can hear you scream.
A novel by
Alan Dean Foster
Screenplay by Dan O'Bannon
Story by Dan O'Bannon and Ronald Shusett

and has had other projects, and Ron Cobb eventually worked on *Star Wars*, among many other things. A lot of talent came out of that movie.

You also did the novelization of Alien. How did that come about?

In graduate school, I was always looking at the bulletin boards where they advertise student projects. You know, act or do lighting in such-and-such movie for credit, sometimes pay, usually just lunch, and I came across a note that said, "Wanted: Writer to develop two sci-fi stories." So I answered it. I met this guy who was sleeping on the couch at his mother's house and somehow he'd gotten the money to option two of Bob Bloch's stories. I wrote the screenplays with these huge contracts that promised everything and delivered nothing (which is how things are done in Hollywood). But years later, when I was asked to do the novelization of *Alien*, I get the script and I see "Story by Dan O'Bannon and Ronald Shusett." Ron was the guy from the couch! I met up with Ron again at the screening and he said he and Ridley Scott were sitting in London and Ron remembered my name. So, if you stick with things long enough...

A: "...I came across a note that said, "Wanted: Writer to develop two sci-fi stories." So I answered it.

WORKS BY ALAN DEAN FOSTER

With Friends Like These... (Del Rey, 1977)

The Horror on the Beach: A Tale in the Cthulhu Mythos (Malcolm & Kruger, 1978)

Cachalot: A Novel (Del Rey, 1980)

The Man Who Used the Universe (Warner, 1983)

The I Inside (Warner, 1984)

Slipt (Berkley, 1984)

...Who Needs Enemies? (Del Rey, 1984)

Into the Out Of (Warner, 1986)

Glory Lane (Ace, 1987)

Maori (Ace, 1988)

To the Vanishing Point (Warner, 1988)

Quozl (Ace, 1989)

Cyber Way (Ace, 1990)

The Metrognome, and Other Stories (Del Rey, 1990)

Cat-A-Lyst (Ace, 1991)

Smart Dragons, Foolish Elves (ed. w/Martin Harry Greenberg, Ace, 1991)

Greenthieves (Ace, 1994)

Jed the Dead (Ace, 1996)

AAnn:

The Tar-Aiym Krang (Ballantine, 1972)

Bloodhype (Ballantine, 1973)

The Damned:

A Call to Arms (Easton Press, 1991)

Flinx:

The End of the Matter (Del Rey, 1977)

Orphan Star (Del Rey, 1977)

For Love of Mother-Not (Del Rey, 1983)

Flinx in Flux (Del Rey, 1988)

Icerigger:

Icerigger (Ballantine, 1974)

Mission to Moulokin (Nelson Doubleday, 1979)

The Deluge Drivers (Del Rey, 1987)

Spellsinger:

Spellsinger (Warner, 1983)

Spellsinger at the Gate (Phantasia Press, 1983)

The Day of the Dissonance (Phantasia Press, 1984)

The Hour of the Gate (Warner, 1984)

Have you worked in comics?

I wrote the text for **Charles Barkley and the Referee Murders**. Bruce Hamilton from Another Rainbow Comics called me and asked me if I liked comics, and I said, "Sure." He asked me if I liked basketball, and I said, "It's my favorite sport." He said, "All I have is a title: **Charles Barkley and the Referee Murders**...and I need it right away." So I thought about it for a bit and said, "I think I can do that." It was fun. I wanted to be very careful about writing about a living person because I didn't want to get anything wrong. I didn't want to offend him [Barkley].

Did you get a chance at all to collaborate with Barkley?

No, and I never met him. Bruce flew to Houston, where Barkley was playing in a pro golf tournament, and they took this custom jacket, which is featured in the comic, and for an hour Barkley did everything they asked, getting into all kinds of positions and was a real gentleman. Barkley did put in the line, "Well, you know how we all look alike, regarding black people. I never would have tried to get away with a line like that. But they asked him if he wanted to add anything, and he did. It was a great little project, and I got a chance to make a point about drug addiction and how it destroys lives.

Do you like writing comics?

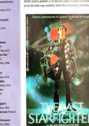
I'm open to any kind of writing. One of the hardest books I've done is a gaming book. **Shadowkeep** was a terrible book to write because I had to stay true to the game and all the rules. I hate rewriting. With novels, I do a twenty-page outline, a rough draft, final draft and a polish. I sit down with a tape recorder and dictate my outline into the recorder, and that's my rough draft. Then I transcribe the tape into the computer, and that's my final draft.

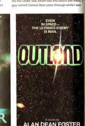
Who influenced you?

Ben Hecht (*The Front Page*, *Gunga Din*) is my favorite screenwriter. Other influences include Herman Melville and Carl Barks. I always tried to meet older writers who had been out of the picture for a while. I met Daniel F. Galouye. I also met Donald Wandrei, who helped start Arkham House Publishers, and asked him why he stopped writing. It turned out that his mother was ill and he devoted his life to taking care of her. What a waste of his talent! He could have done that and kept writing! He went on about how August Derleth was ruining H. P. Lovecraft's name. I also met E. Hoffman Price. But it gives me a direct line into history...from me to Donald Wandrei to H. P. Lovecraft. And then I'm able to extend that line by telling the story to you.

You wrote Splinter of the Mind's Eye, the first original Star Wars novel. How'd you get that assignment?

My agent, Virginia Kidd, got a call from Tom Pollack, now one of the most powerful men in Hollywood. Tom was George Lucas' representative at the time. They were doing this science fiction film called *Star Wars* and wanted someone to write a sequel book for the movie. So I went down to Industrial Light & Magic which, at the time, was in a little warehouse, and met George Lucas—who, to this day, is the nicest guy I've ever met in the film business—who took me through and showed me this whole wall of material, like World War II tanks and model kits and things, which they were picking parts off of to build the ships and models for the movie. George showed me the Death Star, which was this beach ball thing. A guy named Samuel Bass came through while I was


Alex's adventure in space is about to begin . . .
THE LAST STARFIGHTER
by ALAN DEAN FOSTER
based on a screenplay by JONATHAN BETUEL
Don't miss the exciting movie from Universal/Lorimar


EVEN IN SPACE— THE ULTIMATE ENEMY IS MAN.
OUTLAND
A novel by
ALAN DEAN FOSTER

here, whom I knew from teaching documentary ilms, and I met John Dykstra. And so that's how the wo books came about.

Two books?

es. **Splinter of the Mind's Eye** and **Star Wars**.

You mean the novelization of the movie?

es. George said he wanted to put his name on the book, and I said, "Okay, whatever..." I had a contract where I couldn't say I was the author and had to lie to a lot of people about it. But a book about the aking of the film came out and credited me with the book so I got permission from Lucasfilm to be ble to talk about it. I went to the screening of the ovie and I bumped into Gary Kurtz and said, 'Wouldn't it be great if you showed *Duck Dodgers in the 24th and-a-Half Century* before the film?" He ind of laughed and left. We sat down and my wife oked me. I turned to look at what she's talking bout and I saw this long-haired guy behind me. I urned to her and said, "So?" And she said, "Don't you now who that is?" And I said, "No." And she said, "That's Alice Cooper! Say something!" "What am I oing to say?" So I turned to him and said, "Wouldn't t be great if they showed *Duck Dodgers in the 24th-nd-a-Half Century* before the film?" And he looked t me with a strange expression and said, "You like Varner Bros. films?" So we spent ten minutes talking bout cartoons. They did show *Duck Dodgers* before *tar Wars* to loosen everybody up because every-ody had a lot riding on the success of the film. And fter the movie, where we all knew we had seen a ndmark film, my wife poked me again and said, "You spent ten minutes talking with Alice Cooper nd all you could talk about was cartoons?"

You knew it was a landmark film even then?

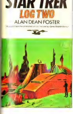
Oh, yes. You knew from the first scenes that it was great. On opening night, I went to Grumann's Chinese Theater and snuck into the back and watched the audience reaction. People would spontaneously cheer and applaud during the movie.

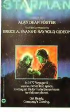
What's going on right now in your own writing?

I had a six-book contract with Ace. I sent them **Cat-A-Lyst** as book five. Susan Allison, my editor, called and asked for book five and I said I had already sent it. Then the British publisher, I think it was Orbit, called and asked for book five, and I told them I had already sent it and that they should contact Susan. I thought that was weird. It turns out that somehow I was a year behind schedule, that **Cat-A-Lyst** was really only book four, and I had nothing in mind. So I asked if I could send her this graduate school screenwriting project I had written as a novel. She said yes and I sent her *Greenthieves*, which became book five. And I just turned in **Jed the Dead**, which will be released in 1996.

You've done just about everything, from umpteen novels of your own to novelizations. What's next?

My agent got a call from John Silbersack, who wanted me to write an *X-Files* novel. I told her that I'd heard about the show but didn't watch it and said that I wasn't really interested. Then she told me how much they were offering and I nearly fell out of my chair. She said when she heard how much they were offering, she nearly fell out of *her* chair. So [*Star Wars* author] Kevin J. Anderson and I are doing the next two. ■




STARMAN
ALAN DEAN FOSTER
from the screenplay by
BRUCE A. EVANS & RAYNOLD GIDEON
In 1977 Voyager II was launched into space, inviting all life forms in the universe to visit our planet.
Get Ready. Company's Coming.

WORKS BY ALAN DEAN FOSTER

The Moment of the Magician (Phantasia Press, 1984)
The Paths of the Perambulator (Phantasia Press, 1985)
Season of the Spellsong (Nelson Doubleday, 1985)
The Time of the Transference (Phantasia Press, 1986)
Spellsinger's Scherzo (Nelson Doubleday, 1987)

Thranx:

Midworld (Nelson Doubleday, 1975)
Mission to Moulokin (Nelson Doubleday, 1979)
Nor Crystal Tears (Del Rey, 1982)
Voyage to the City of the Dead (Del Rey, 1984)
Sentenced to Prism (Del Rey, 1985)
The Deluge Drivers (Del Rey, 1987)

Tie-Ins:

Dark Star (Ballantine, 1974)
Luana (Ballantine, 1974)
The Black Hole: A Novel (Del Rey, 1979)
Clash of the Titans (Warner, 1981)
Outland: Novelization (Warner, 1981)
The Thing: A Novel (Bantam, 1982)
Krull: A Novel (Warner, 1983)
The Last Starfighter (Berkley, 1984)
The Last Starfighter Storybook (w/Lynn Haney, G. P. Putnam's Sons, 1984)
Shadowkeep (Warner, 1984)
Starman: A Novel (Warner, 1984)
Pale Rider: A Novelization (Warner, 1985)
Alien Nation (Warner, 1988)

Alien:

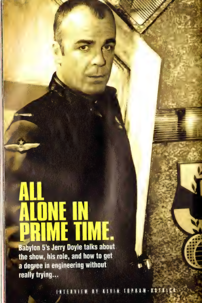
Alien (Warner, 1979)
Aliens: A Novelization (Warner, 1986)

Star Trek:

Star Trek, Log One (Ballantine, 1974)
Star Trek, Log Two (Ballantine, 1974)
Star Trek, Log Three (Ballantine, 1975)
Star Trek, Log Four (Ballantine, 1975)
Star Trek, Log Five (Ballantine, 1975)
Star Trek, Log Six (Ballantine, 1976)
Star Trek, Log Seven (Ballantine, 1976)
Star Trek, Log Eight (Ballantine, 1976)
Star Trek, Log Nine (Ballantine, 1977)
Star Trek, Log Ten (Ballantine, 1978)

Star Wars:

Splinter of the Mind's Eye: From the Adventures of Luke Skywalker (Del Rey, 1978)



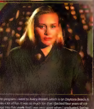
ALL ALONE IN PRIME TIME.

Babylon 5's Jerry Doyle talks about the show, his role, and how to get a degree in engineering without really trying...

INTERVIEW BY KEVIN TOPHAM-OSTRICA

As the situation on Babylon 5 has gone rapidly from fragile peace to the brink of war and finally over the brink, things on the station have become very, very tense. Fights between aliens and other aliens, aliens and humans, and fights between human political factions are the daily grind, and behind-the-scenes intrigue is the spice of life. Caught between his duty to Earth and the awareness that there's some sort of major conspiracy at the highest levels of the political food chain is Security Chief Michael Garibaldi. Jerry Doyle plays Garibaldi, a role he's had since the TV movie pilot. Prior to that he sold [illegible], was a stockbroker, and was an inventive (if somewhat devious) student. He's even been on the hot seat on 60 Minutes when they were investigating the brokerage he worked for. As good a reason to take up acting as any we've ever heard. FAN's Kevin Topham-Ostrich talked to Doyle over drinks at Sci-[illegible], a Dallas-based convention spotlighting Babylon 5.

Babylon 5's commander, Captain Sheridan (Bruce Boxleitner, *above right*) joined Doyle at the beginning of Season 2. However, by the end of that tumultuous season, events led to the stunning departure of Psi-cop Talia Winters (Andrea Thompson, Doyle's real-life wife)



Jerry Doyle: The little red light is on so I have to be politically correct.

Not [illegible], exactly.
How [illegible] have to watch what we say.

Forget politically correct in [illegible].
That wouldn't be me anyway.

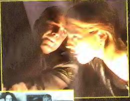
So, you know Mike Wallace of 60 Minutes?
Not intimately. I know his producer, Rick Newman, real well. He kept talking me to the show. So off camera, I said, "I'll talk to you, but I'm not going to go on camera." It was an interesting experience.

Was that one of those "You know it's going to be a bad day when 60 Minutes is waiting at your office" days?
Yeah, exactly. My secretary calls and she says, "Somebody's here to see you." "Who is it?" "The guy won't give his name." "F— him." She calls back. "He doesn't have an appointment, but it's very important. He has to see you." I said, "No name, no appointment, no meeting" and hung up the phone. She says "It's *60 Minutes*." So I say, "Mary, you're hysterical," and hung up the phone. She calls back, "I'm not kidding." I was checking the windows. We had one of those hermetically sealed buildings. It was interesting. It was a good life experience, but I don't want to do it again.

[illegible] into the whole bio thing, you went from stocks to acting...
[illegible] stocks. Planes to stocks to acting.

So [illegible] B.S. in Aeronautical Engineering?
I received a Bachelor of Science in Aeronautical Science which is like a four-year college and you get your flight ratings as you go through the program. I went to Avery-Riddell, which is on Daytona Beach. It was a lot of fun. It was so much fun that I packed four years of college into five years. And I was very upset when I graduated. Spring Break was rough. For everybody else it was like a week. They'd come down from Michigan or New York or Ohio or Kentucky. For me, it was almost three months as these people kept coming and going, so I really had to be in training to go through a good version of Spring Break. My cumulative average was a point eight. And that wasn't on a 1.0 scale. My mother, when she got the grades, opened up the thing and said, "Oh well, you got an A in your flight course, very nice, and you have three F's and two incompletes. How do you explain this?" I said "It's obvious, isn't it? I concentrated too much on one subject." That's when she told me I could leave the house. It was a good move on her part, because I was on the Dean's list the next semester. I happened to run into a girl who happened to be [illegible] who happened to print all the exams for the school.

Always helps if you can get that kind of help.
Dean's list. I made a real conscious effort to apply [illegible]. It helps when you have the answers. [illegible] thought that those were the important questions and you were supposed to know those answers, I knew them. So what's wrong with how you know them? It was a form of study. I'd be at the beach laid back, and



From the corner office in a distant corner of the universe, Doyle decided he'd had enough of the world of high finance and left the rat race to become an actor. Doyle landed the role of Garibaldi, and after sweating out the period from the pilot to the announcement of *B5* as a series, went on to become a fan favorite. As the show continues its third season, Garibaldi is the only human character that has survived from the pilot. Michael O'Hare's Commander Sinclair *(center, seated)* was the pivotal charcter in Season 1, but has since been written out as his character became Earth's Ambassador to Minbar.

think I gotta go take an
Economics final. I'd go
have on shorts, tank top
flip flops, hat, grease sti
over me, sand, I'd walk i
and sit down. B, B, B, A,
D, C, A, B, A, False, False,
False, True, False True, C
D, A, B, A, C, A, D, A. I wa
there for five minutes a
most and I'd walk up h
my paper in. I would s
people look up. They d
on question three and
be done. I was back o
beach in ten minutes.

**How did you decide yo
needed to be a stock b
ker after doing the pla
route?**

I was doing a trip and
a guy who was workin
Wall Street. We were t
at a restaurant and he
asking "What's it like?"
(I) travel around the w
in ten million dollar je
stay in the best hotels
it goes on my expens
account. I'm twenty th
years old, I've seen th
world. I'm making a l
money. It's fantastic. H
"How much you mak
I told him, and he we
"How'd you like to m
that every month? Si
months later, I was w
for him. I started doi
Wall Street thing in '
then I quit in 1990.

**Did you wake up in th
morning and say, "I'w
be an actor?"**

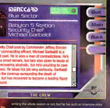
Yeah, that was pretty much how it happened. We had merge
another company and they wanted us to move our offices ar
had a really cool corner office where I could put my feet up a
watch the ocean. This was in La Jolla. They wanted me to sha
office with some guy until they built a new office space; so I h
pack up some stuff and move it from one side of the office t
er. I packed this box and thought, "As long as it's packed, I qu
walked into the manager and said, "I quit." He said, "You can't
You have a contract." When I left Drexel, they gave me a busi
deal where they'll pay you this ridiculous singing bonus to c
work for them and then it's forgiven over a four year period
leave before the fourth year you owe all the money back. Th
said, "You have a contract." So I said, "So sue me." So they did
tled for pennies on the dollar. From there I went to LA and
acting.

Was it a hard road, trying to get started?

Relative to what I've heard other people go through, I th
was pretty easy. I worked almost immediately. Since I ca
business background, I thought of it as show busines
business of show, so I attacked it like a business. Who
know... who knows who... who do I have to meet w

... have [illegible] ... that kind of stuff [illegible] went after it. Wall Street is a lot of rejection and acting is a lot of rejection, so I was used to that part of it. I just got lucky.

When you got the part of Garibaldi, was it just a cattle call audition or did you know someone?
They put out the breakdown, they see how many people they see for any given role and then they cut it down to four or five people who get called in at the last minute. I talked to the director of the pilot, Richard Compton. He said, "When you walked in, it was your role." I had one audition. No callbacks, no screen tests, which is really unusual.



Picked for the Security Chief post by Commander Jeffrey Sinclair (Babylon 5's former commanding officer), Michael Garibaldi is a man with a troubled past. He is also a man of contradictions. He's always ready with a smart remark, but he's also given to bouts of self-doubt. He is a recovering alcoholic, but he's unwilling to cave into political pressures. He takes his job very seriously. Garibaldi was nearly killed in the cover-up surrounding the death of President Santiago, but has recovered to become a leading figure in the new underground.

Did you sweat it out when you were doing the pilot and they were trying to get syndication?
That was a long wait, because we did the pilot in July and August of '92 and it aired in January or February of '93. We didn't get the pick-up until May of '93. The show started shooting in July '93. It was a long wait.

How does the show now compare to when you started?
The show is much better now, third season, as it should be. If you buy a house and you move in, it's a house. The next year you get the landscaping done the way you want it, the interior decorator comes in, and then you finally get the kitchen the way you want it. You've got all the little stuff you pick up over three or five years of living in a house and the house becomes a home. So that's what we are doing with the show. I hope in the fourth year and fifth year it'll get just that much better.

Many fans insist that B5 is the best sci-fi on the tube. What do you think?
If somebody likes *B5* over *Star Trek*, that's fine; if someone likes *Star Trek* over *B5*, that's fine. If you think they're both good shows, watch both of them. One doesn't have to be better than the other. There wasn't just one western, there wasn't one movie about World War II. It's good television. There's room for a lot of people. We're not a science fiction show. We're a drama that happens to be in the science fiction genre. Don't separate us from the rest of "mainstream" television as some of the critics do. The media tends to put science fiction in the evil stepchild area.

Garibaldi is the only human to survive all the way from the pilot to this point in the series. Was that due to Garibaldi or Jerry Doyle?
I have no idea. There are decisions made on the corporate level that are made for reasons, likes, dislikes, demographics, personalities... I don't know why Garibaldi survived, I'm just thankful that he did. Now I hope the series survives for the next two years because I want to see where everything is going, see what's happened, where the characters end up.

There's an old writer's adage: "If you're going to put a shotgun over the fireplace, use it." The B5 writers tend to throw out things that tie up three or four episodes later.
JMS (J. Michael Straczynski, the show's creator and executive producer) has written the first nine scripts. I don't know whether he intends on writing the whole season or not, but he has such an intensive story in his mind. He works out what he wants to say and what has to happen and what characters have to be involved and then tells you something. I like finding out as I go. When I get a script, I will typically read it a day or two before we start shooting. And I'll say "Wow, that's interesting. Okay." There's a whole lot going on this year. A lot of fun. A lot of action. Good pacing. The scripts are tight. I like the scripts this year much better than last year... The pace this year is much faster.

Are there any good rumors you want to start about the show?
Don't become too attached to a couple of cast members. Think about it. I think that's about all I can say.

The obligatory question: What's your favorite episode?
My obligatory answer: Second season, the episode I was in a coma, said nothing, full-salary broccoli episode. And as the producers say, it's some of my best work. There are so many good episodes, and so many scenes and so many good actors that I can't pick out just one episode and say this was the best episode or this was my favorite actor to work with because I like the storyline I was having with Andrea's character, Talia Winters. (Doyle's wife, Andrea Thompson, played B5's resident Psi-Cop). I liked a couple of scenes I did with Dwight Schultz. I like most of the scenes that I've done with Peter Jurasik (Ambassador Londo Mollari), and Andreas Katsulas (Ambassador G'Kar). We have a talented group and every day you get little morsels of good stuff. There's really not one episode or one actor that I can really say was "it."

Anything coming up that fans ought to know about?
Too much stuff that's coming up. I really think they're going to enjoy this season. It's gonna be a fun, frenetic ride. Strap in and go along with us, because there's some really cool stuff coming up. And write to the stations. Tell them you want a consistent night and a consistent time. I'm tired of being bounced around. ■

Kevin Topham-Ostrich is a freelance writer. He was a service editor for ***Pravda****, for which he won the Order of Lenin. He resides in Arlington, Texas.*

Psychotic Reactions

Hello, welcome to our world. The following is some stuff that we like to listen to as we're tooling around town looking for a bar or sitting around the office working on the magazine (and thinking about the bar). Enjoy!

The Smashing Pumpkins
Mellon Collie and the Infinite Sadness
(Virgin Records)

Please be careful when listening to The Smashing Pumpkins new CD, **Mellon Collie and the Infinite Sadness**. Please be mindful that this is their first piece to be produced since the band was "claimed." Claiming music involves the simple phrase, "Oh yeah, I was listening to them way before [insert name of CD here] came out." It happened with Nirvana and **Bleach**, Red Hot Chili Peppers and **Blood, Sugar, Sex, Magic** and, for those of you who can remember it, U2 and **War**. But here's where the Pumpkins prove themselves—this new double CD is their best work to date. Even if you've never bought or listened to The Smashing Pumpkins before, you'll be impressed by the sheer volume of work, from the full orchestration of "Tonight, Tonight" to the hard guitar work on "Where Boys Fear to Tread." In fact, there are twenty-eight songs that take the band to a new artistic plateau. Where other groups have embraced "claiming" as the end of a long career (and let their work reflect it), The Smashing Pumpkins are raising their standards and inviting us to catch up.

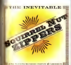
—John McGonigle

tar over and out

Tar
Over and Out
(Touch & Go Records)

They've been talking about it for years, but it looks like they finally went ahead and did it. Tar is no more. It's a damn shame too, because this is one spectacular album. From the songs themselves to the brilliant alternating recording work of producers Bob Weston and Steve Albini (both of whom are in a brilliant band of their own, Shellac). The songs rely on the presence of the chunky, distorted guitars of John Mohr (who also provides the vocals) and Mark Zablocki who are backed with the power of Mike Greenlee's drums and Tom Zalucky's bass. The songs are pure Tar and pure post-punk. I guess you can look at **Over and Out** two ways, either happy that it's so good or sad 'cuz there ain't no more to come. I'm stuck somewhere in-between.

—Joseph P. Rybandt



e Squirrel Nut Zippers
e Inevitable
e Mammoth Recording Company)

ally proof that the banjo is cool. This little big and mixes swing, Dixieland Jazz, and blues to eate something that sounds like a Woody llen soundtrack mixed with a little Tom Waits nd the ghost of Billie Holliday. This is music hat makes you want to dive into the middle of mosh pit and start dancing the Charleston owever, I strongly advise against this, it's a angerous, if not stupid, thing to do, my nose is ll swollen). Cool percussion and rhythm, a hip rn section, a bouncy banjo, jangly guitars, d playful vocals mesh seamlessly to create a brant 1920s sound in 1995. It's like the Zippers ing on "Good Enough for Granddad," "All the od times that he had/If they were good ough for Granddad/They're good enough for e." This is great music to listen to while distill- ng some of that bathtub gin, just like ol' randdad.

—Benn Ray

S. LEONARD HEDEEN

THE FLAMING LIPS
CLOUDS TASTE METALLIC
(Warner Bros.)
This year, the Lips visit Brian Wilson's beach house via Roky Erickson's brain.

ROCKET FROM THE CRYPT
SCREAM, DRACULA, SCREAM
(Interscope)
Guitars full blast? A sax player with a sense of humor? Every song a sing-a-long! What else do you want, free combat boots?

SOUTHERN CULTURE ON THE SKIDS
DIRT TRACK DATE
(DGC)
Link Wray is alive in North Carolina with a bowl of BBQ and a hot rod.

SPACEHOG
RESIDENT ALIEN
(Sire)
Pass the Dust, I think I'm Bowie. Young 'uns do David with a guitar kick.

THOMAS JEFFERSON SLAVE APARTMENTS
BAIT AND SWITCH
(Onion/American)
A re-take on the art damage of the Electric Eels with the punk blasts of the Deadboys and Nobody's Bleeding.

BENN RAY

GUIDED BY VOICES
ALIEN LANES
(Matador)
Lo-fi recording, Beatles-esque vocal harmonies, and songs with more hooks than granpa's fishin' hat.

PAVEMENT
WOWEE ZOWEE
(Matador)
Well, the name of this album pretty much sums it up.

ROYAL TRUX
THANKS
(Charisma Records/Virgin)
Ballsy, bluesy, kick-ass rock n'roll that's more like the Rolling Stones than the Gerito-Junkies have been in decades.

MATTHEW SWEET
100% FUN
(Zoo/BMG)
The perfect pop-sensibilities: great catchy songs, bittersweet lyrics, and amazing guitar work.

TUSCADERO
THE PINK ALBUM
(Teen Beat)
1. Great band name. 2. Great album title. 3. This band is witty, groovy, and sweet like bubble gum.

TOP FIVE FAVES O' THE YEAR

FAN's regular rock critics pick their top 5 records of 1995, in no particular order.

JOSEPH P. BYBANDT

APOCALYPSE HOBOKEN
EASY INSTRUCTIONS FOR COMPLEX MACHINERY
(Johanns Face Records)
Great, great, great punk rock from suburban Chicago.

SOCIAL DISTORTION
MAINLINER (WRECKAGE FROM THE PAST)
(Time Bomb Recordings)
This re-issue of their old punk rock stuff has me giddy for the new album with the promised "old school" sound.

SWANS
THE GREAT ANNIHILATOR
(Invisible Records)
Loud, fast, and pretentious.

TORTOISE
RHYTHMS, RESOLUTIONS & CLUSTERS
(Thrill Jockey)
Cool remixes by cool people from one of the most interesting albums of 1995.

NEIL YOUNG
MIRRORBALL
(Reprise Records)
Eddie who?

Return of THE RENTALS
Return of THE RENTALS

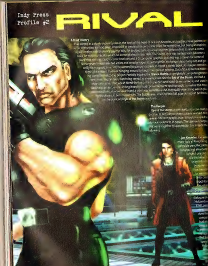
The Rentals
Return of the Rentals
(Maverick)

Two members of Weezer, two members of That Dog, a couple of their friends, a Moog synth, and Madonna's record label are responsible for this year's model supergroup, the Rentals. One part Cars, one part ABBA, and a little of each member's other band builds this CD up with a unique blend of excitement and staleness. It's exciting in the pop geek, big glasses feel of the skinny tie era American New Wave, yet it's stale in the bought it, listened to it, and returned it to the bargain bin sound of that same period. Songs like "Friends of P" and "Move On" surge with vocal harmonies and synthesized waves. Is this good news? Yes! It could hail the return of the synth as a main rock instrument. Is it bad news? Yes! The last time the Moog synth made merry music, it brought us Flock of Seagulls and Missing Persons. Here's the bottom line: I know a lot of people who rent the space they live in. The Rentals exist in a space they borrow but furnish themselves. Let's hope we don't have to evict them.

—S. Leonard Hedeen

Indy Press Profile #2

RIVAL



A Brief History

It all started as a slowly evolving idea in the back of the head of one Jon Knowles, art teacher, mural painter, [illegible] comic enthusiast. [illegible] had been interested in creating his own comic book for some time, but being an aspiring comic creator [illegible] pay the bills, he decided to first pursue another dream of his to open a comic book art [illegible] which he accomplished in late 1994. The Studio, as it was named, soon became a place [illegible] caught comic book art and 3-D computer graphics, but also was a haven for some of Birmingham's [illegible] artists and creative types to get together, exchange ideas, hang out, and ge[illegible] really have a good time. Still, he wanted to pursue his [illegible] to create a comic book. Jon began recruiti[illegible] some of the talent that was hanging around to begin the creative process. Out of the initial brainsto[illegible] ing came [illegible] Watchdog project. Partially inspired by **Donna Matrix**, a completely computer-genera[illegible] comic [illegible] Press, Watchdog served as an early forerunner to **Eye of the Storm**. Jon had a vision [illegible] that would blend the best of 3-D graphics and hand-drawn artwork, and used [illegible] project as a sounding board for both potential talent and concepts to realize this dre[illegible] [illegible] was found, a crew was assembled, and eventually everything was in pla[illegible] [illegible] dream to become a reality. The Studio was closed so that full attention could be focu[illegible] on the book, and **Eye of the Storm** was born.

The People

Eye of the Storm [illegible] not a one-man p[illegible] duction. In fact, almost every page is worked on b[illegible] several different people, even though the result u[illegible] [illegible] looks seamless in nature. The talented people[illegible] [illegible] work together to accomplish this include the following:

- **Jon Knowles:** Jon we[illegible] many hats at Rival, being principle penciller, plott[illegible] scripter and all-around concept guy. Jon [illegible] [illegible] [illegible] dialogue [illegible] Holcomb [illegible] [illegible] does the [illegible] [illegible] involving any of the above, Jon can often be found fooling around one of the many instruments he plays, or ha[illegible] destroying his fellow workers at a stress-relieving game of **Heretic**.

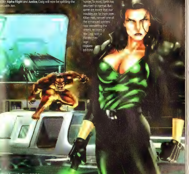
- **Shane Caudle:** Shane is the painting supervisor and 3-D guru. He is responsible for a great load of the paint[illegible] [illegible] in every issue, and helps coordinate painting jobs among the apprentices. He also concentrates very hea[illegible] [illegible] animation for both the [illegible] promo video and future Rival projects. Formerly of Animation Development, [illegible] of MCS music racks among other things, Shane brings years of experience in 3-D animation with him to the gr[illegible]

- **Zach [illegible]:** Zach is one of our over-worked and under-paid apprentices here at Rival, which means he does a little 3-D, a little painting, and a lot of whatever-needs-to-be-done. Some of his most notable work includes [illegible] construction of the mechs and cars used in the battle scene from Issue #3. [illegible] he also plays a mean **Heretic**—watch out for his chicken [illegible]

- **Jay [illegible]:** Jay is another one of our apprentices here, and basically does whatever needs to be done at the time. Jay just jumped on board with [illegible], and some of his best painting work was featured in issue #4.

- **Lorenzo [illegible]patrick:** Lorenzo rounds out the apprentice group, and also [illegible] quite a bit of paint work. He also is quite a talented penciller, which can [illegible] evident in the double-page spread that wraps up issue #3.

- **Craig [illegible]:** Craig is the newest addition to the team here at Rival, bringing [illegible] of comic book experience to the group. Previously a penciler on [illegible] like **Alpha Flight** and **Justice**, Craig will now be splitting the [illegible] with Jon.



[illegible] **Eye of the Storm?** Well, for [illegible] our book yet, **Eye of the** [illegible] future of Earth, a planet [illegible] from a lengthy war with an [illegible] the Treighans. The Treighans [illegible] Earth around 2140 A.D., without warning or reason; [illegible] except for they seemed intent on making a bloody [illegible] world. To improve our chances of surviving this war and [illegible] global alliance was formed. Realizing that we were [illegible] to expel these aliens ourselves, the alliance turned to [illegible] bio-engineering breakthroughs. [illegible] enhancement program to be used on a select group of [illegible] had to offer. These soldiers received increased strength, speed, durability, and intellect.

The second is a whole new species created through the magic of bio-genetic recombination. Called the Class-4 War Dog, these animals were pre-programmed with only one mission: the destruction of anything remotely Treighan.

But even with the combined might of these genetically enhanced killing machines, the hopes for victory still looked rather dim, until suddenly, the Treighans retreated. While a few soldiers doubted their war efforts had caused the retreat, the Earth rejoiced.

Flash forward a dozen years to the year [illegible]. It is amazing how short our memories are. The war now seems like a distant event; the "saviors" of Earth, the genetically-enhanced soldiers, are now viewed with fear and disgust by a population that no longer trusts their seemingly inhuman powers. The Class-4 War Dogs are now outlawed, and the few that are left are worth quite a sum to the enterprising bounty-hunter. To most, Earth has returned to normal. But, some are aware that our troubles are far from over. Killan Hol, himself one of the enhanced soldiers, now wandering the streets, recovers a War Dog with a hidden message that implicates [illegible] head... Tilla Zane (or Finesse, her anime name), is marked for death by her employers after publicly expressing doubts about them. And Pierce (code-name: Recon) tracks a mysterious pulse that is affecting dozens of citizens using the new retina scan technology that's being used in more places every day... and all three are contacted by a being known only as Synthia, who obviously knows more than she is letting on. All of these unlikely heroes are just beginning to realize that all is not as it seems, and anything is possible in **The Eye of the Storm.** ■

manga anime

Picks For January

Video

Mad Bull (dubbed) Manga Entertainment

Street Fighter II

Renegade

Legend of Lemnear U.S. Manga Corps

[illegible] Wonder

Manga

Legend of Mother Sarah [illegible] the Children Dark Horse

Arisal [illegible]tah #1, Anta[illegible]

Crying Fre[illegible]

Perfect Col[illegible]

Killing Ring [illegible]

Is Anime Getting Better?

By
Michael Lindsey

After many decades of importing Japanese animation or "anime" to the American mass market, suppliers are finally starting to seriously improve how they serve up their products.

In the early years (the 50's and 60's), programs such as *Astro Boy, Gigantor, Kimba the White Lion* and *Speed Racer* were brought to the American television market with production changes occurring only in their being dubbed into English and their characters' names being changed to make them more palatable for American viewers. Because TV limitations on sex and violence in Japan in the 1960's were very similar to American TV standards of the day (unlike the acceptability gap that exists today), these initial imported shows were practically untouched.

In the second phase, the 70's and 80's, American importers became more involved in the production of localized versions. Shows such as *Robotech, Voltron,* and *Battle of the Planets* were created by taking different Japanese series, rewriting the story lines from scratch and editing together entirely new versions for the American market. In the case of *Battle of the Planets*, entirely new characters like the R2-D2 rip-off, 7-Zark-7, were created and inserted into the story to help give the series more of a *Star Wars* atmosphere.

A third phase is now beginning in the 90's. Suppliers now know much more about what their viewership wants and are focusing on packaging the anime piece without upsetting its core content. For example, *Speed Racer* has enjoyed a revival on the master packager of entertainment—MTV. Sony's new video label, Renegade, is putting out *Street Fighter 2* (see review) dubbed and subtitled in English, with newly added mind-blowing tunes from KMFDM, Alice in Chains and others, leaving the images alone but enhancing the musical atmosphere for a Western audience.

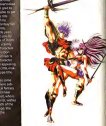
Americans are now also working in tandem with Japanese studios to co-produce programs suitable for both countries. Rather than waiting around for product to come out in the Japanese market to import here, American companies are getting involved at the start of production to ensure that the titles not only get made, but get to the States sooner than they would ordinarily. U.S. Manga Corps, which released the *Genocyber* video before it came out in the U.S., is currently co-producing the sequel to *M.D. Geist* with Nippon Columbia, for example. Manga Entertainment has been quite involved in the production of *Ghost in the Shell*, teaming up with Kodansha and Bandai Visual. So what does this mean for the future? *More anime of better quality will be coming in sooner for your viewing pleasure.* So stay tuned.

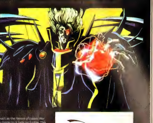
Legend of Lemnear

U.S. Manga Corps

Here is one of those titles that almost went overlooked by the industry. I'm glad to see people finally able to get their hands on this title because it's one of my favorites. Being a fantasy fan myself, I was instantly grabbed by this title years ago. It's brought to you by Satoshi Urushibara of *Plastic Little* fame, whose scantily clad female lead characters are key to the animation work he's done. *Lemnear* is no different. The character designs are just as appealing as those in *Plastic Little*, making this an adult-type title, but not "adult."

This story really has some meat to it, as it's more substantial than typical fantasy fare. In this tale, Lemnear (Champion of Silver), who is the main protagonist, wishes to avenge the death of the people in her village. She must also rescue the





hampion [illegible] Bronze, ushu, who has been captured. Monsters are abunant, and there is also a wizrd by the name of Varohl he Dark Lord) who conols the dominion of Valkysas nd wishes to keep the alance between the owers of the land. Varhol ees Lemnear as a serious hreat to his ambitions, so e enlists Ilaksen to aid him n his conquest. If you like e feel of the D&D world, en this is definitely someing for you to see. It has verything a game would ave, except that it is more eautifully rendered than ny played. [illegible] here is plenty of action in emnear, which is very remiiscent of the Taarna segent in the *Heavy Metal* movie. This is much sleeker nd more detailed than the aarna s[illegible]ough. If you like titles such as the *Record of Lodoss War* nd have been waiting for something similar to it, look no further. This a great title that should not be missed.

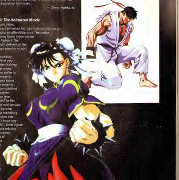
— Dimas Rodriguez

treet Fighter II: The Animated Movie

enegade/*Sony Music Video*

he most [illegible] about animated film has finally arrived on our hores— legally and at an affordable price. The debut elease under the Sony Music Video banner, enegade's *Street Fighter II: The nimated Movie*, and it delivers all the unches of the mega-popular arcade ame.

ost of you were probably rooling at the sight of your avorite Street Fighters kicking ach other's asses at many omic or anime cons earlier in he when the film made its ebut in the Japanese home ideo market. Unfortunately, ose were mainly fan-subtitled th generation copies aken from Japanese laser iscs. Weep no more! The film ill hit the streets in mid-January nd will be backed by what uld be the largest marketing ush EVER for an anime title. or those who don't know (are here any of you left?), *Street Fighter I: The Animated Movie* tells the ory of Bison, the ruthless ader and sini boss of hadowlaw, a secret ernational crime yndicate. His ever-ending oal is to kidnap ll the world's op Street Fighters nd make them his



pawns in order to carry out his evil deeds. Bison's main objective, though, is to capture Ryu, the best of the fighters. When Ryu is drawn into battle, the ultimate showdown begins.

Gisaburo Sugii, director of the classic [illegible] and the current *Street Fighter II* animated TV show in Japan (featuring younger Street Fighters), does an excellent job in directing the battle action sequences. Check out Cammy's [illegible] scene and you'll know what I mean.

I must admit that I was armed with a poison pen when I heard that Street Fighter II was going to be released in the U.S. The reason was simply that I figured the movie would be seriously altered. Altered it was, but it's surprisingly well done! The most obvious [illegible] was in the film's soundtrack. Originally, the soundtrack featured an orchestral score with some synth-driven music. In the American version, however, the music has been changed to the tunes of Alice in Chains, In The Nursery, Intermix, Korn and KMFDM, whose track "Ultra" roars during one of the film's highlight scenes: Chun-Li's fight against Vega.

In addition, a few character names have been switched around to be consistent with the American version of the **Street Fighter II** video game.

Overall, however, the dubbing on the movie is well executed. The voices match our beloved street fighters quite well, and the dialogue doesn't get sappy, as much dubbed anime does.

I do have to warn you of just one thing: there will be two versions of *Street Fighter II: The Animated Movie*. The full-length, 96 minute version will be issued, as well as a shorter version (for kids) without the good stuff, meaning that all of you can kiss Chun-Li's shower scene bye-bye! Be sure to check which one you pick up. You will not be disappointed.

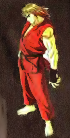
— Edwin De La Cruz

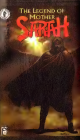
The Legend of Mother Sarah #1-8

Dark Horse

Anyone who's a fan of Japanese Animation has probably seen **Akira**, Katsuhiro Otomo's magnum opus. Otomo continues his seminal storytelling with **The Legend of Mother Sarah**. Written by Otomo and illustrated by Takumi Nagayasu, **The Legend of Mother Sarah** tells the story of a woman separated from her husband and children during an act of sabotage aboard an orbiting space colony [illegible] called home. She leaves the space colony [illegible] to embark on a quest that will not end until she locates her missing family.

The story [illegible] post-apocalyptic world, where Earth has [illegible] on its axis by a super weapon intended to [illegible] radioactive Northern hemisphere [illegible]. The remnants of humanity return to the planet from orbiting space colonies, where they struggled to survive the massive changes that are [illegible] their world. During this chaos, Epoch terrorists battle the radical environmentalists of M.E. (Mother Earth) for control of the scattered population of the world. Published by Dark Horse, **The Legend of Mother Sarah** has gained critical acclaim. The Parents' Choice Foundation, the only nonprofit consumer guide for children's entertainment, has awarded the book their official stamp of approval.





story is about the power of said **Sarah's** co-translator North. "Despite the seeming ness of her situation, Sarah ." It's powerful storytelling that the Parents' Choice tion has responded to. The -issue run of **The Legend of Sarah** will be collected into a volume, subtitled **Tunnel** lable in March of 1996.

Jeff Dillon

in the Shell: The Movie

Entertainment, Inc.

you read the review of une Shirow's *Ghost in The Shell* last month. (If not, READ IT (I'll wait.) Well, sit down and because here comes the full- imated, cyberpunk *Ghost in The Shell*.

the producers of *Akira*, *Ghost in* has previewed to packed at the Tokyo International ilm Festival, the MIPCOM, prestigious London Film and it is slated for theatrical to the States in January. is based on the acclaimed series by Masamune Shirow, known for his work on ed and Dominion. The movie produced by Kodansha, Visual and Manga nment, Inc.—the first partner in a Japanese ani- project.

The Shell is set in the year when an internationally notori- puter criminal known only "Puppet Master" has appeared an. This mysterious villain has ity to control the minds of victims and is suspected of y of crimes, from stock market ulation and illegal information ng to terrorist acts and ing on cybernetic ethics. n 9, Japan's elite secret service ught in to capture this elusive , only to discover that the rate web of evidence leads to Japan's own Ministry of n Affairs and a computer virus ed as the ultimate tool in politi- ionage.

in The Shell sets new standards mation, combining state-of-the- mputer graphics with tradition- techniques. Manga (the compa- also keeping with the times by ng access to the *Ghost in the* World Wide Web site, where you d biographies, story synopsis, cter descriptions, and select The address is: /www.manga.com/manga

Jeff Dillon

"*Ghost in The Shell* sets new standards in animation, combining state-of-the-art computer graphics with traditional cel techniques."

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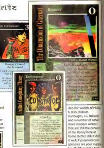
YOU WANNA PLAY GAMES?

by
Steve Fritz


Yuzhou Chen
Fringe Exterminator
3
The Dimension of Gherust
Resource
0
Art by Robert Warren
Sub-Random
Unified Conspiracy Theory
Environmental
0
CONTROL
Cut-Up

Fun with CUT UPS!

THE BEST OF 1995

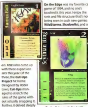
With the year ending, the powers that be here at **FAN** decreed I must submit what I thought were the best card games of the year. Let me get one thing straight…I hate doing this. Still, if you were to ask me which games got me going this year, these would be the winners for 1995:

Best Card Game: **On The Edge**
(Atlas Games)

Best Expansion Set: **Cut-Ups Project**
(Atlas Games)

Best New Card Games: **OverPower**
(Fleer) & **Shadowfist** (Daedalus)

Best Card Design **DoomTrooper**
(Heartbreaker)


Aurora Bolt
1
0
1
1
Scythian King
Gear
2
Glug

On the Edge cards-the best?

On the Edge was my favorite card game of 1994, and no one's touched it this year. I enjoy the rank and file structure that's now being seen in such new games as **WildStorms**, **Shadowfist**, and others. Atlas also came up with three expansion sets this year. Of the three, the **Cut-Ups Project** hit home. Designed by Robin Laws, **Cut-Ups** managed to stretch the rules of the game without actually snapping it. Further, it delved deeply into the worlds of Phili K. Dick, William Burroughs, J.G. Ballard, and a number of other more modern writers that are still the center of my library here at home. Better still, it did it well. If paranoid conspiracies are your cupp tea, **OnTE** and the **Cut-Ups Project** is a particularly high torque brew.

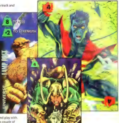
Any resemblance between **Shadowfist** and **OnTE** is more than coincidental. Both games share Robin Laws as a primary designe Where **Shadowfist** veers off though is rather than explore an imaginary island called Al Amarjah (the milieu of **OnTE**), **Fist** resides in an equally imaginary Hong Kong that's best seen in John Woo and other notable chop-socky films. Sure, the rank and file structure's there, but so's some serious

SHADOWFIST

...at opportunity butt kicking. Slip on a bad disco track and ...w terrible overdubbed dialogue, and the ...ing's complete.

...for **OverPower**, I'm an incorrigible poker ...er, and Fleer's first card game managed to ...in just enough elements of five-card draw ...seven-card stud. Further, with this game I ...come up with scenarios that rival any...ing that's being foisted by the House of ... Can't wait for the **DC OverPower** game so I can have my own personal private **Zero Hour** and show how everything they did was wrong, wrong, WRONG. Oh yeah...let's not forget I can play my own **DC vs. Marvel/Marvel vs. DC** either. All card companies can take a tip or two from Heartbreaker ...en it comes to the card design of ...omTrooper. The layout is very easy to handle and play with. ...ther, the artwork is drop dead incredible. Grab a couple of ...s if you don't believe me.

Shadowcat: Equal Opportunity butt kicking



...CIPHER ATTACKS FLEER/SKYBOX & ...ARAMOUNT OVER STAR TREK

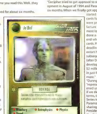
...e the card gaming world, it's now public knowledge that ...cipher will finally be out with its first **Star Trek: The Next ...eration** expansion set by the time you read this. Well...they ...read December, anyway.

...fact this game has been delayed for about six months. ...cipher had announced its ...ned expansions as far back as ...beginning of 1995, with a sched...d July release. In fact, Decipher ...ounced three total expansion ...entitled **Alternative Universe**, ...**ontinuum**, and **Holodeck** ...**venture**. As of press time, nothing ...happened, but this October, ...cipher's president Warren ...land came out with a tell-all mis...e that tried to state their side of it. ...ording to Holland, it wasn't his ...pany's fault, but that of the stu... which owns all the rights to all ...Trek properties, Viacom/...amount, and the trading card ...pany that's been putting out **ST** ...ding cards for the last five years, ...ybox International.

...for the delays, I hate to say it, but ...true," Holland wrote, "Paramount ...es not care about customers. They ...driven only by power, money ...greed. As a result, they don't ...ays make good business deci...ns. Decipher has been telling ...amount for nearly a year that they are severely damaging our **ST: CCG** product, damaging Decipher's reputation, and denying the fans a product they love."

"Decipher tried to get approval to start **Alternate Universe** development in August of 1994 and Paramount delayed for more than six months. When we finally got approval in February, Decipher started development on over 1,000 cards for eight expansion sets and we were prepared to design and manufacture **Alternate Universe** for shipment by June of this year. We had done a great deal of work toward this end when we developed the first 363 cards. Paramount agreed to this deadline and then, in an effort to extort higher royalties from Decipher, subsequently withheld all approvals (after Decipher had spent millions in development). Decipher paid nearly $2 million in royalties to Paramount in just four months. They wanted more."

"During this time," Holland accuses, "representatives of Paramount threatened us dozens of times saying that if we did not agree to re-negotiate terms, they would license the Original Series to Skybox, a company where Paramount has an aggressive profit sharing deal. A Paramount Vice President said to us, 'Oh, you will take the deal. You have $10 million in orders to ship.' When we stated that was not the way we did business and complained that customers were waiting for this product which was completely sold out, he said,



I want more money!' Paramount and SkyBox did not even know collectible card games existed prior to Decipher bringing our original deal to Paramount (and we had to fight to get them into this category even then.) Despite the fact that Decipher's vision and execution built Paramount's position in this category from zero into a multi-million dollar to #2 in the marketplace, and despite the fact that Decipher gave away over $1 million in **Warp Packs** (totally at our expense) to keep customers happy while Paramount was holding up product approvals, Paramount licensed the **Original Series** CCG to Skybox."

"Prior to developing the first **ST: CCG**, Decipher had discussed our reservations about Paramount's licensing practices. Paramount had an informal 'understanding' with Decipher that they would not attempt to 'steal' this market from us after we spent millions of dollars and enormous creative energy developing this product. We designed the **ST: CCG** product and got design approvals from Paramount based on the assumption Decipher would be creating **OS** (**Original Series**), **DS9** (**Deep Space 9**), and **Voyager** CCG products.'

K'Ehleyr
Star Trek
Star Trek

"We are just as frustrated as our customers, but life goes on," says **Holland**. "In late September, Decipher agreed to pay Paramount even more money, just so we could get approvals released and serve our customers by shipping the **ST: CCG** product we promised. We are not going to raise prices to customers to pay for any of this. We have, however, chosen not to do business with Paramount in the future... Customers for **ST: CCG** will continue to see Decipher's dedication to product quality with unique, dynamic new cards until the end of 1997."

Of course, if you bothered to ask either Paramount or SkyBox about this, you would get a very different story.

"I'm not going to get into an arguing match with these folks," Viacom Consumer Products VP of Marketing, Neil Newman retorted. "Our position is his missive is full of inaccuracies which I'm not going to respond to individually. What I am going to say is we do have a contract with Decipher that goes for a number of years. They have options for something like three to eight expansion sets. We also intend to live by the contract, fully."

On the matter of Decipher's "understanding" that they would do **ST: OS**, DS9, or **Voyager** games, comic fans could have sold Holland a thing or two. Look who publishes the **Original Series** and **Next Generation** titles (DC) and who publishes **Deep Space 9** and **Voyager** (Malibu). Newman spells this out further.

"All of our licenses are sold individually," says Newman, "They are all sold separately. Decipher had been given, on multiple occasions, the ability to buy the licenses to the other *Star Trek* properties beyond the *Next Generation*, and this was after they already did the **Next Generation** card game. The main thing they seem to forget is this is show business. This is not show art, this is a business. People are given every opportunity to pu a market rate deal on the tabl on any given Paramount property. Decipher chose not too." "We have a binding contract h as many as I think up to eight expansion sets regardless of the difficulties we might have with each other," said Newman. "The investment into this property is well into the hundreds of millions of dollars. Anyone who thinks that Paramount is actin big and bad should realize that when it comes to licensing, we are the smallest participant when the pie is then cut up. We get percentage of wholesale, only. In fact, we are making quite a bit less per product than the manufacturer, distributor or retailer or any other person involved in the equation. We do not deny that we are making quite a bit of money here, but percentage-wise we are the smallest part of that equation. The people who are making the biggest parts know who they are."

Contrary to the point raised in Decipher's missive, SkyBox was of course aware of collectible card games when Decipher first approached Paramount with a proposal to produce a **ST: TNG** CCG," adds SkyBox spokesperson George White, who also noted that his company had been producing **Star Trek** trading card as far back as 1991. "As a courtesy to SkyBox, Paramount approached SkyBox to inquire about our interest in a license to produce a CCG product based on *TNG* before the license was granted to Decipher. I was present during this discussion at SkyBox as to whether or not concede this 'carve out' of the license. While SkyBox saw great potential in this market for success, the company did not then have the resource velop a good product for Paramount."

ecipher claims Paramount and SkyBox have now 'stolen' the ar Trek CCG market from under them," White continues, "after they put in millions of dollars of work on it and despite an 'informal understanding' that the CCG rights granted to Decipher for *TNG* would be expanded to other properties. There is no such thing as an 'informal understanding' in the licensing industry."

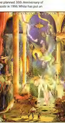
llowing the purchase by Marvel and merger with Fleer," adds hite. "SkyBox now has the ability and capabilities to create d produce a first-class CCG product based on the...original ek series I do not know the reasons for Paramount to d up choosing SkyBox instead of Decipher for this license. e comparing the performance of the two licensees over e last five years, it is easy to say which licensing partner is mmitted to building the long-term strength of *Star Trek* yBox), particularly after reading the Decipher 'tell-all.'"

hould be noted that SkyBox was not the only company ramount talked to about the game. Newman reported he d considered several other companies besides SkyBox and cipher. After some phone calls, Heartbreaker Hobbies esident Bob Watts admitted his company was one of the mpanies under consideration.

e advance was a lot of money," said Watts, "but we ved to Paramount that we were able to get it together if got the license. I was disappointed when I found out we n't get it, and Paramount wouldn't tell us who did get it e time. On the other hand, they told us to look at who y'd been working with for the last several years and I ld figure it out. That made me suspect it was SkyBox h then on. At least they told me it wasn't the money."

e SkyBox will not confirm when they are going to release *Star Trek:* **The Original Series** CCG, they did state the com y will have it out in time for the planned 30th Anniversary of ring of the first *Star Trek* episode in 1996. White has put an n request to anyone input on the game, y should write to his pany and they will porate the comments the game design. amed sources state the Box CCG should be out ate spring to mid-sum-

e meantime, Decipher s it will have its **rnative Universe TNG** CCG expansion set by the middle of ember. Time will tell ch of the two games truly be the most suc ful in spite of the n of controversy they h now enjoy.



The lush artwork of **Once Upon A Time**.

CE UPON A ME, 1993 TO BE ACT

back in 1993, Atlas es released a CCG d **Once Upon a Time**. first edition was in black and white and completely sold out while receiving critical raves. Now, Altas has finally released a second edition, in full color, and featuring the beautiful art of Florence Magnin and Sophie Mounier. It's printed on classy linnen-finish, coated playing card stock and includes new cards. All these improvements, and the game still costs less than the original ($15.95 SRP). This fairy tale-based game is also in the format of a complete game in one box. So be sure to chech out **Once Upon a Time**, already available, and the chances are likely that you'll live happily ever after.

DOOMTROOPER POISED TO STORM THE WORLD

Not only did **Doomtrooper**'s new expansion set, **Warzone**, get people a-talkin', but now **Doomtrooper** can get people a-talkin' in 14 languages. The game is currently available in Japanese, Polish, English (of course), Norwegian, Czech, German, Spanish, Dutch Hebrew, Italian, French, Finnish, Denish, and Swedish ■

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זעם עיוור
BLIND FURY
HEBREW
カバーに入る
JAPANESE
EVA VALMONTE
ENGLISH

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Classic Star Trek
Classic Star Trek
Classic Star Trek

CLASSIC STAR TREK IS A HIT!

In case you haven't seen them, a new, 10 figure **Classic Star Trek** is out now and it's red hot. The series consists of some of the favorite characters from the original *Start Trek* movie as well as some of the original crew in their movie uniforms. Included are **Kirk**, **Spock**, **Uhura**, **Sulu**, **McCoy**, **Commander Kruge** from *Star Trek III*, **General Chang**, **Khan** from *Star Trek II*, **Martia the Shapeshifter** from *Start Trek VI* and **Saavik** (y'know, Kirstie Alley's role). The set consistently sells out and is very difficult to complete.

MCFARLANE TOYS ANNOUNCES MORE IMAGE FIGURES

McFarlane Toys has given us a sneak peak at some future releases and, as you'd expect, they look great. Image fans will not be let down by the highly detailed additions of **ShadowHawk** and the **Maxx**. The **Maxx** comes complete with drastically disproportionate feet and mini-nemesis **Izzs** while **ShadowHawk** sports a huge arsenal of spine-shattering weapons. Additions to the **Spawn** line include a new, commando-esque **Clown**, **Exo-Skeleton Spawn**, and two incredibly detailed rookies in the **Spawn** series, and the awesome **Cy-gor** and the super-cool **She-Spawn**. These figures are slated to be available some time after the new year.

TOY BIZ CANCELLATIONS CLARIFIED

It seems that everyone and her brother is trying to find **Adam Warlock** and **Eric the Red**. Well, stop looking. The figures have been delayed. This can be attributed to the assortment carving which was caused by **U.S. Agent** being cancelled. Toy Biz has decided to include less figures in each assortment than previously announced. The changes are as follows. **Eric the Red** will still be released in its intended series, but it will replace **Archangel II**. Watch for both of these to be rare. **Zarathos** from the **Ghost Rider** line has been delayed until the second series. **Adam Warlock** from the **Fantastic Four** line and **Carnage II** from the **Spider-Man** line have been pushed to the next respective assortments. Two brand new assortments will be experiencing cancellations as well. The upcoming first series of the **Generation X** has been postponed indefinitely. The first series of the **X-Men 2099** line, consisting originally of **Brimstone Love**, **Bloodhawk**, **La Lunatica**, **Meanstreak**, **Metalhead**, **Controller 13**, and **Skullfire** will loose **La Lunatica** and **Controller 13**. While **La Lunatica** will most likely show up in the same assortment, **Controller 13** will be suffering the same fate as **Banshee** and **U.S. Agent**.

Also, in the line of Toy Biz news, an F.A.O. Schwartz exclusive boxed **Dark Phoenix** set is out now. Don't miss it. The figures sport all new paint jobs and are a must for any fan of the legendary saga.

by james bullock

Toys

THE NEXT WAVE OF STAR WARS IS IN VIEW

The second series of **Star Wars** figures were scheduled to be released in December. The series includes **Boba Fett**, **Lando Calrissian**, and **Luke Skywalker in X-Wing Pilot Gear**. Now collectors are looking to the horizon to see that's next. Kenner has begun work on the third series which is said to be based on the soon-to-be released **Shadows of the Empire** book which covers the events that transpired between *Empire Strikes Back* and *Return of the Jedi*. Planned figures include **Luke in Coruscant Guard Disguise**, **Chewbacca in Snoora Disguise** and, two characters debuting in the book, **Xizor** and **Dash**, among others. Watch future issues for release dates.

KENNER'S SUPERMAN LINE HITS STORES

The long awaited **Superman** line from Kenner finally hit the racks. The line includes six single carded figures, two 2-packs, and a vehicle, the **Superboy VTOL Cycle**. Single carded figures are **Power Flight Superman**, **Superboy**, **Laser Superman**, **Steel**, and **Conduit** (the line's only single carded villain). The 2-packs, which include an exclusive comic, are **Full-Assault Superman vs. Massacre** and **Hunter-Prey Superman vs. Doomsday**. Better get 'em while the gettin's good.

SUPERMAN
SUPERMAN

BLINDING BLASTOR MAKES A BIG FLASH

Playmates Toys is currently attempting to create a new category of action toys with the **Big Flash - Flash Blastor**. Utilizing a new Power Transformer technology, this is the first action toy to ever fire a massive strobe of light with each blast. And I do mean *MASSIVE*. After cocking the barrel, the user can fire the stobes every 2-3 seconds, blinding everything in their path. This toy is safe for both indoor and outdoor play, and, as always, batteries not included (2 "AA").

JOE GETS EXTREME

Coming is February, in conjunction with the new animated TV series by Sunbow Productions and the comic series by Dark Horse is the new line of **G.I. Joe** action figures, **G.I. Joe Extreme**. These figures will stand a majestic 5 inches tall and will introduce new heroes and villians. In case you haven't caught the cartoon or picked up the comic, the storyline takes place in the year 2011. In the midst of mysterious events occuring all over the world, a new evil has emerged, and it goes by the name of S.K.A.R. (Soldiers of Kaos, Anarchy, and Ruin). Since they are evil, the group of super-terrorists will stop at nothing in their quest of world domination. In reaction to the new world threat, a crack team of highly trained soldiers is assembled. And, as the catchy ad phrase states, "Extreme times call for extreme heroes!" And buddy, the times don't get anymore extreme than these.

Here's a quick peek at some figure assortments:

BASIC FIGURE ASSORTMENT (SRP $5.99 each): **G.I. Joe Extreme Heroes**—**Lt. Stone**, armed with his semi-auto gatling gun, is the mission leader; **Ballistic** uses his quick arm combat action to perform unbelieveable feats of marksmanship; **Metalhead** has a heavy metal missle launcher that he likes to use in the heat of battle; **Freight**, a former all-pro linebacker, levels the enemy with his strong arm blocks; and **Sgt. Savage** gives the enemy extreme trouble with his power-launch catapult. **G.I. Joe Extreme Villians**—**Iron**

SUPERMAN
SUPERBOY "VTOL" CYCLE

A look at the new Star Wa
ures scheduled to hit sto
December *(top)* and a sam
of the new Superman line o
and vehicles now avai

Klaw, the mastermind behind the SKAR forces, plans to take over the world with the use of his battle-activated assault rocket; with **Inferno** at his side, creating havoc with his flamethrower, it looks like this generation of **Joes** might have their non-Kung-Fu-Grip hands full.

DELUXE FIGURE ASSORTMENT (SRP $7.99): Armed with Long Distance Ultra SLAM Firepower, **Deluxe Lt. Stone**, **Deluxe Metalhead**, and **Deluxe Ballistic** face off against **Deluxe Iron Klaw**.

KLAW VS. STONE 2-PACK (SRP $10.99): Well, the title is pretty self-explanatory.

A new series of GI Joe is set to hit
ves in February as GI Joe Extreme
ttles the evil forces of S.K.A.R.!
Yo' JOE!

4-PACK BASIC FIGURE ASSORTMENT (SRP $19.99): The Dream Team all together—**Stone, Savage, Freight**, and **Metalhead**.

ROAD BULLET CYCLE (SRP $7.99): Armed with Long Distance Ultra SLAM Firepower, this bike also gives Joe crucial quick strike capabilities.

GROUND TRACKER VEHICLE ASSORTMENT (SRP $9.99): **Sand Striker**—This vehicle can hit SKAR by land or sea. This vehicle converts from a mega missle-blasting hovercraft to a rock-climbing, sand-grabbing assault tank. **Bone Splitter**—With Long Distance Ultra SLAM Firepower and a front-mounted chainsaw, this vehicle gives the Extreme team many headaches.

HEAVY ARTILLERY ASSORTMENT (SRP $14.99): **Detonator**—This combat cannon battles SKAR with Long Distance Ultra SLAM Firepower and comes with an exclusive **Sgt. Savage** figure with punching action. **Spitfire**—Inferno uses this destructive force to fire Ultra SLAM missles at the Extreme team. However, when G.I. Joe Extreme hits the hair triggered sensor target on the battle platform, it explodes and topples Inferno to the ground.

AIR ASSAULT ASSORTMENT (SRP $19.99): **Tiger Hawk**—This rapid deployment stealth helicopter takes on SKAR with 3 rapid fire missle blasts. **Sky Stalker Jet**—Threatening the **Tiger Hawk** is the **Sky Stalker**, capable of an all out airborne attack with long-range targeting systems and 2 quick-fire mega missles.

THUNDERIN' FURY TANK (SRP $25.99): This massive rolling tank fires mega missles from its rotating turret. SKAR can retaliate by hitting the sweet spot, causing battle damage and a surprise attack by **Freight**.

Also available for all G.I. Joe Extreme and SKAR vehicles, the **Ammo Pack** (SRP $4.99).

marketreports: RECENT TOYS

BATMAN

Batman stuff is selling well but for slightly less. **Poison Ivy** and **Phantasm** sell quickly at $15-$18, **Bane** at $12, **Killer Croc** at $8, and **Legends of Batman Riddler** at $12. These prices are all down slightly from last month. **Batman Forever** figures are pretty dead. **Two-Face** and **Riddler** can be found in quantity at some KayBee Toy Stores. **Poison Ivy** and **Mr. Freeze** have been released in the newest **Animated Series** assortment, but on different cards with molded bubbles, so it shouldn't affect the value of the originals much. The **Animated Catwoman, Two-Face, Riddler**, and **Joker** still sell well at around $12-$14 and the **Penguin** at $30, all also down a little.

The Batman Forever Two-F
figure is also being sou
after by coin collec

BATMAN FOREVER
TWO-FACE

MARVEL

Original Toy Biz stuff is actually selling for the first time in months. Recent sales include the **Marvel Training Center** for $40, **Spidey** #1 for $20, **Wolvie #2** for $12, the **Thing** for $18, **Human Torch** for $12, **Forge** with brown holster for $30, **Deadpool** for $22, **Pink Cannonball** for a pathetic $10, **Storm** #1 up to $25 again and **Iceman** #1 down to an all time low $20. Among newer figures, **Beast** is starting to sell at $12 as is **Morph** at $10. **Rogue**, however, has dropped to only slightly above original retail. All the hype surrounding different versions of eye color and mascara appears unfounded since no version has proven itself scarcer than any other. The original carded **Phoenix** assortments are still going strong with **Phoenix** at $20 and the rest at $8. The **Rhino** has been showing up more, but since the new series of figures has begun shipping, what's out there of this figure may be it. Prices are $25 for the U.S. card and $15-$20 for the bilingual. Also, the gray face paint on the figure has a tendency to smudge onto the bubble during production. The above prices are for figures with clean bubbles.

SPAWN

Thanks to the new assortment, **Spawn** figures are picking up again. The short packed McFarlane figures, **Violator II, Troll**, and **Werewolf** are selling well in the $10-$13 range with most of the others at slightly above retail. Previous series figures are starting to pick up speed with **Angela** variations drawing far more demand than **Malebolgia**. The blue version of the first **Spawn** is super tough with sales between $40 and $60. It appears that the **Overtkill** with 5 **Cents on the Meter** has lost all demand. They collect dust at as low as $40.

THE STARTING LINE-UP

Although they are not comic related, the new **Starting Line-Up** basketball and football assortments are doubtlessly the hottest toy lines in the hobby. Figures which are worth picking up are, in basketball, Grant Hill ($35), **Jason Kidd** ($30), **Glen Robinson** ($25), and **Nick Van Exel** ($20) and in football, **Joe Montana** retirement edition ($50), **Marshall Faulk** ($35), and the popular QB's like **Marino, Bledsoe**, and **Young** ($25 each).

STAR TREK

Star Trek line has been doing pretty well with **T. Riker** and **Redemption Data** obviously the kings of the hill. With U.K. buyers paying up to $150 for **Riker** and $200 for **Data**, domestic speculation is going through the roof. Canadian carded versions are far more common and sell from about $50 each. **Essoq** is turning out to be quite a tough find as well and is getting a quick $40. **DS9** and **Generations** sales are decent but nothing special.

ymate's Star Trek:
erations Enterprise-B is one
the rarest Star Trek vehicles.
some cases, the ship has
for $125 MIB!

THE TICK

This line is really beginning to command a lot of notice. The second assortment is out and people are realizing that the chances of finding a **Man Eating Cow** or **Pose Striking Die Fledermaus** on the rack are next to none. Consequently, the two are selling strong at $25 each. Of second series figures, watch for **American Maid** to be a tough one.

marketreports: ALMOST RECENT TOYS

SECRET WARS

Secret Wars, for the last few months, has been steadily climbing. Recent sales of carded figures include **Iceman** C10 ($95), **Hobgoblin** C9+ ($45), **Red and Blue Spidey** C9+ ($35), **Wolverine with Silver Claws** C9 ($40), **Captain America** C9+ ($18), and several C7-C9 **Dr. Dooms**, **Magnetos**, and **Kangs** at $8 each. Among loose, NM figure sales are **Electro** ($30), **Black Spidey** ($15), **Falcon** ($10), and **Iron Man** ($5)

SUPER POWERS

Super Powers are down but not out. The best figures of the line, as usual, are the scarcer third series, especially **Samurai**, which steadily grows and has reached up to $125 on perfect cards. **Plastic Man** and **Golden Pharaoh** are steady at around $110 and $130 respectively. Two figures which have been on the move lately are **Cyclotron** ($65) and **Mr. Freeze** ($60). Loose figures are still decent sellers when priced well.

G.I. JOE

G.I. Joes have suddenly become highly requested, especially loose early series figures. Most people tend to overcharge for loose **Joes**, but complete NM figures fly out the door when they're reasonably priced. Everyone seems to want early carded figures but they don't want to pay the prices. Newer stuff has been selling very well. Later series variations are the best like the tan **Ozone**, **Countdown** with the brown launcher, yellow hat **Outback**, orange **Snowstorm** which all go for around $10 a piece. The last series **Star Brigade** aliens are being requested by completionists again with U.S. versions going for $14-$18 and the Mexican for $18-$22. The **Target Exclusive** WWII figures are sold out and now demand only slightly more than $20. They are nowhere near as scarce as the **30th Anniversary** figures which, incidentally, are dropping steadily every month. Joe Kubert fans have been picking up the **Sgt. Savage** line with cards sporting art by the war comic legend. Remember, these are the last of the 3 3/4 inch **Joe** figures, ever! Picking some up might be a good idea.

TRANSFORMERS

This month was another big one for **Transformers**. The sales speak for themselves. **Optimus Prime** MIB

facing page: Emergency Medical Holographic Doctor and Captain Janeway from Playmate's new *Star Trek: Voyager* line.

toptennewtoys

This is in order of demand, not value, so ranks can be ambiguous. And al remember, this is just for exhibition. Please, no wagering.

10. INVISIBLE WOMAN (FF REPAINT VERSION)

Still a tough find, she should be a good investment for a whi ($30)

9. SPAWN (ORIGINAL CARDED DARK BLUE VERSION)

Every completionist is looking for one, but there are hardly an ($40-$60)

8. GRANT HILL (STARTING LINE-UP 1995)

This figure is super-tough and has super-potential. Last year **Anfernee Hardaway** is now going for $70. This year's rookie probably do the same, and every kid wants him. ($35)

7. POSE STRIKING DIE FLEUDERMAUS

Almost as tough as the **Man Eating Cow**, collectors are hap pay $25 to complete their set.

6. C-3PO (POWER OF THE FORCE 95)

This figure was delayed and, since the new assortment shou be shipping soon, people are getting that **Rhino** sort-of-feel Those who were fortunate enough to get this figure early a getting $15-$25.

5. PHOENIX (ORIGINAL CARD)

This figure truly is a great item. More people want these th there are figures available. ($20)

4. MAN EATING COW

Every **Tick** collector wants this figure. They are next to impossible to find. With the second assortment already out they won't become any easier. ($25)

3. THOMAS RIKER (7TH SEASON ASSORTMENT)

He's still tough and demand is high. Prices are stable, though ($100-$110)

2. RHINO

The new series of **Spidey** figures have begun shipping whic signals that what's out is probably it! People want 'em. Dealers don't have 'em. ($30-$50)

1. DATA AS SEEN IN REDEMPTION

Yep, he's still the toughest with none around to satisfy the overwhelming demand. If you're waiting for prices to go down, you're not going to be happy. ($120-$130)

Remember that this is in order of demand, not value.

always thought Han Solo had a
head. Pictured above are both
"big-head" version and the
ll head version of the popular
ure

CB+ ($135), **Megatron** MIB C9 ($145), **Skywarp** MISB C9 ($80), **Slag** MISB C9 ($40), **Shockwave** MIB C9 ($90), **Bluestreak**, gray MISB C9+ ($60), **Ironhide** MIB no insert C8+ ($40), **Sky Lynx** MIB C8 ($80), **Venom** MIB no insert C8 ($50), **Beachcomber** MOC C9 ($10), and **Warpath** MOC C9 ($10). Among gift sets, **Devastator** and **Superion** are the most available and have dropped a little to $200 a piece. The rest are very difficult to locate and demand a price of $250-$400.

THUNDERCATS/HE-MAN

Thundercats and **He-Man** have been picking up. The nostalgia is just starting to set in for these lines, so expect this trend to continue.

WWF

W.W.F. has been selling great with the **1-2-3 Kid** on every want list. The last series figure goes for around $50. **Dusty Rhodes** is turning out to be one of the scarcest toys of the decade It now demands $250 with little resistance from collectors who know that the value will only grow

TEENAGE MUTANT NINJA TURTLES

With the exception of **Scratch** ($250) and **Hot Spot** ($75), everything in the line is plummeting. Expect this trend to continue

marketreports:
NOT-AT-ALL-RECENT TOYS

MEGO

Mego sales have been great this month, with loose figures drawing the most demand. Loose, complete, NM examples of toughies like the **Teen Titans**, **Thor**, and any female figure other than **Invisible Woman** are snatched up immediately. **Speedy** is the top loose figure, with the exception of the **Removable Mask Robin**, demanding up to $250. Due to the amount of this figure's accessories, it is nigh-impossible to find it complete. Sales of packaged figures includes **Riddler** NMIB C8+ for a low $150, **Shazam** NMIB C8 ($140), **Batman with Removable Cowl** NM in C7 window box ($250), **Thor** MOC, sliced bubble C8 ($225), and **Penguin** NMIB C9 ($110).

STAR TREK

Mego **Star Trek** aliens have picked up again, with loose 8 inch aliens selling like hotcakes. Recent prices include **Mugato** C9+ ($125), **Talos** C9+ ($145), the **Keeper** C9 ($50), and a C8+ **Romulan** for $235. The 3 3/4 inch aliens only sell when priced low. MOC examples of most go for $100-$110. Loose ones sell better at around $35-$40.

STAR WARS

Demand for **Star Wars** stuff is still dropping. NOT! **Star Wars** had yet another record breaking month of wallet-boggling sales. All carded 12 back and **POTF** figures jumped this month. How much you ask? How about $600 for a 12 back large head **Han Solo**? How about $700 for a C10 **POTF Anakin Skywalker**? Scarce, high range items in investment grade have been consistent sellers redefining the market average.

10 POTF Anakin Skywalker was
ently sold for $700!

STAR WARS
SPECIAL
COLLECTORS COIN

Here are some more noteworthy sales:

POTF Yoda MOC C9, yellow bubble ($225); **POTF Gammorean Guard** MOC C10 ($120); **POTF Han in Carbonite** MOC C10 unpunched ($225); **Tri-Logo Luke in Stormtrooper Disguise** MOC C9 ($140); **POTF Imperial Gunner** MOC C10 ($90); **POTF Lando in General Outfit** MOC C9+ unpunched ($80); **POTF Wicket** MOC C10 ($100); **R2-D2 with Pop-Up Light Sabre** MOC C9+ ($90); and **POTF EV-9D9** on a C10 perfect unpunched card for, hold on to your socks, $150!

12 back sales include **Leia** MOC C9 ($225); **Chewy** MOC C7 ($80); **Darth Vader** MOC C9+ ($120); and **Stormtrooper** MOC C9+ ($120).

Vehicle sales include a jacked up, incomplete **Millennium Falcon** in a C6 box for $40; a sealed C8 **A-Wing** for $600; a loose C9 **Tatooine Skiff** for $125; and an **Imperial Shuttle** NMIB C8+ with no insert or instructions for $150.

Other sales include 12 inch loose complete **IG-88** C9 ($125) and **Jabba's Dungeon** with the **POTF** figures NMIB complete C8+ for $200. Loose figures sold well, especially **POTF** figures, with no real noteworthy changes in price. Overall, it would be an understatement to say that the new figure release has had a positive impact on sales of the originals. ■

If you have any questions, suggestions, comments, or harsh, unrelenting ridicule, please write: J. Bullock, c/o Gemstone Publishing.

The Age of

BY JASON TOPOLOSKY

FAN had the pleasure of sitting down with Jesse Falcon, Boys Toys Product [illegible] Toy Biz, to discuss the company's direction over the next several months. What's up with that? For starters, "The Age of Apocalypse" is poised to dominate the X-toys in '96 the way it dominated the X-books in '95.

FAN: What can you tell us about "The Age of Apocalypse?"
Jesse Falcon: We're doing an assortment. It's going to be different from anything else that we've done before. First, [illegible] because its packaging is strictly for this assortment. Second, it will consist of six different characters: **Wolverine**, [illegible], **Cyclops**, **Apocalypse**, **Magneto**, **Gambit**, and **Sabertooth** with **Wild Child**. Also, all of the characters will be decked out [illegible] the way the character was portrayed in the "Age of the Apocalypse" storyline. For example, **Apocalypse** will [illegible] different weapons of destruction, like a huge circular saw, but you can take off his [illegible] base and his [illegible] Shadowking.

How big will the character be?
He's massive. **Sabertooth** will come with a **Wild Child** figure. **Cyclops** will [illegible] secret labs. On top of that, he will have a gun that connects to his armor on his left arm. **Wolverine** will have different snap-on accessories that will

CYCLOPS
MAGHNETO
APOCALYPS

attach to his cut-off hand like a sickle, claws, and a gun that has an ammo feed th[illegible] **Magneto** will have a gi[illegible]

[illegible] from the basic element of sculpting, we decided to get the characters a different level of dynamics.

Who sculpted the line?
Primarily Steve Kiwi. He is a marvelous sculptor. He is great with superheroes, but he is even better with toys. What I mean is, it's one thing to be a sculptor who creates objects that won't move, but when you sculpt something that is going to move, you can unleash an entire Pandora's Box of [illegible]lems.

Will there only be six figures in the first assortment?
There is only going to be one assortment. This is a one-shot special. If this thing does really well, who knows. The really hot characters are in this [illegible]ment, but we could do another version of **Wolverine**. He appeared in more than one way.

There are certainly other characters in that storyline that would make great toys, aren't there?
A lot of those characters will find their ways into toys in different arenas later on in the year which I can't discuss at this time. We are looking at [illegible] lot more characters based on the style of the other artists involved in the series. Everyone who worked on that series did a fantastic job.

Apocalypse

ill there be more than one assortment?

he assortment does well, there is a possibility that we would do another one next year.

hen will the assortment be released?

[illegible] in February of 1996. We will have it at Toy Fair. One of the additional things that we'll be doing different with 'Age of Apocalypse' [illegible] Gen-X. The Gen-X [illegible] and articulate [illegible]

[illegible] collector that will have a much more limited production.

[illegible] Wolverine which turns into Logan. It comes with two sets of clothing. One is his costume [illegible] Spider-Man. The late-commer to that assortment will be the Mary Jane Watson figure [illegible] only get one Mary Jane figure per case. She will come in her street clothing as well as [illegible] assortment because of the huge amount of girls that we found were watching the Spider-Man show

WOLVERINE
SABERTOOTH & WILD CHILD
GAMBIT

[illegible]

[illegible] have a brainstorming meeting to determine what figures we want to do [illegible] the quickest turn around time when the character appears on the animated television series to when it is produced as an action figure [illegible] months to go from idea to actual product. It takes about nine months to a year to be on the street. It's just like each episode of the telev [illegible] The comic must have a really cool character that they introduce and we know it will make a good toy. We try to get it incorporated into the [illegible] show in some manner. In some cases it doesn't matter. Take the X-Men for example. We have introduced hundreds of characters into the [illegible] will never make it to the animated series. From that point, we get artwork. If we want to have a particular theme for a line, we do mock-up [illegible] that will function like the actual mechanism in the toy. We have it made and send it over to the Orient so that it is understandable on a [illegible] level. After that, we collect some artwork for reference. We get three-views made from Marvel. We try to get artists who can really show [illegible] physical anatomy, because that really helps the sculptor. Before we send it to the sculptor, we send the artwork to a control artist. The control [illegible] provides us with a blueprint of the toy. It is a three-view drawing of the toy that explains how the mechanism works. It shows where the joints [illegible] We do this for the action figure and the accessories. We then send all of this reference to the sculptor. Then they send us something back to [illegible] from Marvel. Then we ship everything over to the Orient to get cast.

Inside the Image Toy Chest

by [illegible]

Image has always had one thing that you could [illegible] every other comic creator wanted... toys of their [illegible] [illegible] [illegible] Toys [illegible] Todd Toys.

[illegible] **Spawn** [illegible] approached to do some **Spawn** PVCs to be packaged with his comic. After looking at the prices for what it would cost to do the project, he came to see that it would've be much more expensive for him to produce toys on his own instead of going through a toy company. Hence, Todd Toys was born. He then set about hiring designers and marketers.

Now that you have a toy company though, you have to produce, and this product m the international Toy Fair held in New York City every February. The problem was that T the Toy Fair. Without any designs done, they began work designing six fig

[illegible]

[illegible]

has performed quite nicely in comic and toy stores nationwide

With the continuing success of their first Image property, Playmates has decided to give some other ideas a try. **The Savage Dragon** has four figures coming out by the time you read this. If you have looked high and low and have not located them, there may be a reason. Something new is being tried by this line that has not been done before. **The Savage Dragon** will be part of the **Teenage Mutant Ninja Turtles**. In a recent interview with Erik Larsen, creator of the Savage Dragon, he commented on this decision. "With the figures being part of the **Turtles** line, it's hoped that they'll get better placement in stores." Larsen also says that smaller toy stores "don't carry all the varied lines of toys out there, but most of them probably do carry the **Turtles**." He adds, "that way, the toys may be in some places that they wouldn't ordinarily be."

When asked why he didn't hook up with good friend Todd McFarlane to produce his toy line, Larsen says the development of his cartoon played a major role. "When you get in with animation houses," Larsen points out, "things are totally different." It seems that the people who invested in the show wanted to go with a proven commodity; and at the time, Todd wasn't as proven as Playmates. Larsen says simply, "the investors felt more secure with the company with the proven track record."

One thing Larsen did want to do with Playmates was to insure the quality of his toys. To insure that, he brought in noted comic sculptor Clay Moore, who sculpted **The Dragon** sculpture, as well as **The Dragon** pewter. Larsen did that "so they'll look like they're supposed to. The Dragon's pretty much dead-on to the comic book, except he won't have the body hair, because that's impossible to do." Larsen states that the **Dragon** toy will be more detailed than the one in the cartoon in order to remain closer to the Dragon in the comic.

While you are scouring the shelves for the **Savage Dragon** toys, you may also want to keep an eye out for the **Teenage Mutant Ninja Turtles** with the

newly designed costumes by Jim Lee. Playmates asked Lee to take the four Turtles and give them more heroic looking costumes. These redesigned Turtles look as if they just jumped out of the pages of Lee's **WildC.A.T.S** comic. These will be shipping with the four **Savage Dragon** figures, so you should also be on the lookout for **Michaelangelo, Donatello,** and **Raphael** (with **Leonardo** expected to ship at a later date). Playmates will also be coming out with more Image properties in 1996 when they release toys of **Battalion, Diva,** and **Fuji** from **StormWatch**. In addition, they have gotten the rights to **Union** These four figures will be released under an umbrella brand name which has yet to be determined.

Are action figures the only things out there for collectors though? Not by a long shot! There are also video games, sculptures, and pewter figures. As of right now, the *only* video game currently available is the 24-bit **Spawn** game for the Super Nintendo Entertainment System. There will be an additional version for the Sony Playstation sometime in 1996.

Looking for the perfect decoration for the shelves of your house? Then maybe a sculpture or statue would be more your speed. Clay Moore has been the sculptor for several Image-related statues such as **The Savage Dragon, Ripclaw, Grifter,** and **Pitt**. To give you an idea of how good his sculpting abilities are, his **Pitt Bronze** won the Association of Science Fiction Artists Chesley Award, the highest honor a sci-fi related sculpture can win. Also available was a **Badrock** kit from Rob Liefeld's Extreme Studios.

On the pewter figure front, Clay Moore has been the sculptor on **The Savage Dragon, Pitt,** and two versions of the Pitt's enemy, the **Zoyvod** (a standard one and a more menacing one with red gem eyes).

Now that you are an expert on Image toys, keep your eyes peeled for **FAN**'s coverage of the 1996 Toy Fair. The Toy Fair will certainly have more Image-related toy surprises for the little kid in all of us. ■

WHAT'S IN THE CARDS NEXT YEAR

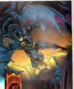
By Max Gottfried

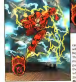
More For Your Money

This is the cry heard around the trading card industry. If there's something that all card manufacturers can agree upon, it is their dedication to producing a high quality product at an affordable price. Retailers and casual customers have all voiced their opinions: "Cards have become too expensive," or "Too many Marvel sets," or "How about some new chase cards?" or even "Put more cards in each pack." You have spoken, and we'll see in 1996 if the card companies have listened.

New & Improved, Better Tasting, and Longer Lasting DC Cards

The verdict was sent down from the bigwigs at DC Comics: "We want our cards to be as cool, flashy, and profitable as those of Marvel." Somebody must be listening. With the reorganization of responsibilities at Fleer and SkyBox, DC has been assured that their cards will be given a greater priority. Let's face it, in previous years, DC's **Cosmic** series, **Bloodlines**, and **Saga of the Dark Knight** didn't set the house on fire. All that changes in this new year. With DC's card license expiring and other card companies waiting to pounce, "FleerBox" will be pulling out all the stops to prove itself. Next month the **Batman Master Series** debuts. This set, unlike the **Batman Forever** sets, will be more entrenched in the comic series, and fully painted images. It will have grittier artwork and the interesting variation of a mirror set, many of which have artists' signatures or logos emblazoned in foil on the face of each card. **Batman Master Series**, however, takes this concept and


"Have it you with my Bat-a-rang."


Yeah, but can he beat Superman in a race?

puts a spin on it. The Artist's Proof cards mirror the standard set, but the backs of each card are different. When arranged in 9 pocket sheets, every ninth card features The Joker, for instance. Look for smaller production numbers in this set, as well as smaller vendor cases. This means less product available at a more approachable price.

In February, DC's version of all embossed cards goes under the heading "Outburst." The initial release, as outlined briefly last month, will be titled **DC Firepower**. With Fleer working closely with DC's creative personnel, quality has been paramount to the process. You won't find any stiff, muscle-bound poses or vogueing. This set has characters in action sequences which demonstrate their super powers.

And don't forget that **DC Versus Marvel II** will wrap up the entanglements from the blockbuster crossover. Also coming sometime in '96, as reported previously in **FAN**, **DC OverPower** will be unleashed upon our mortal population. All the excitement and craftiness exhibited in the **Marvel OverPower** set should be here, as well as the possibility for expansion sets to follow. AND, both the **DC** and the **Marvel OverPower** games will be compatible in play. Imagine assembling a super team of DC's champions and Marvel's mightiest in one deck—invincible.

When the weather turns warmer in May it will be time for another **Sandman** card set, and, in the summer, a new **Batman Ultra** series is slated for release. This collection will not be as dark as previous sets and should feature an intense color palette—sort of a 'Marvelized' Batman. And, in the Autumn of 1996, the new Superman **Animated Card** series should enter the market.

It burns. It burns!

The following is a short list of Fleer/SkyBox card sets in the developing stages, which may or may not appear depending upon an assortment of conditions:

- **DC Gallery**
- **DC Universe Card Series**, possibly featuring all holograms or some other high tech process.
- **Superman Ultra**
- **Superman** by Joe Jusko. As a teaser to this series, you can find five **Superman** cards by Jusko in the recently released action figures by Kenner.

"Up, up and away in my beautiful balloon"

Cards In The Most Bizarre Places

The toy market is one area you can count on lately for more collector cards. You'll be hard pressed to find that variant card or collector set in very many other inclusions. Toys, breakfast cereals, clothing, audio recordings, and various food products are just the tip of the iceberg when it comes to cross-promoting cards with other products. This is an all-out effort to expand the card market into other entertainment fields, and you can bet that card insertions will continue for a long time. Toy Biz, sister company to Fleer and Marvel Entertainment, inserts a unique X-Men sample card into their X-Men toys. Sometimes they like to throw a curve, though. Earlier this year, for instance, the sneaky little devils took six of the clear **Suspended Animation** chase cards and popped 'em into the classic X-Men toys—only they altered the stock to normal paper product. You want the variant? You gotta buy the toy. And let me tell you, dieting and card collecting just don't mix. Just as I finished my last Eskimo Pie ice cream pop (**Spidey Sideline** cards—2 per box), I strolled down the breakfast food aisle to discover Spider-Man Cereal, by Ralston. It's got crunchy

"Of course I am French."

"Look at all that angst."

MARVEL COMICS
SPIDER-MAN
NEW!
SPIDER-MAN
FREE
FLEER ULTRA
INSIDE
NET WT 12.5 OZ (354g)

"Is this one the clone?"

"spider-webs" with colorful marshmallow shapes. And, more importantly, each box contains one of five different **Fleer Ultra Spider-Man** cards, with art provided by Gary Ciccarelli, who also illustrated the **X-Men** toy cards.

Of course, if your tastes gravitate more to the Dark Knight, get ready to digest mass quantities of **Kellogg's Corn Pops**. I found only in selected Hispanic supermarkets, a specially packaged version of this puffed corn cereal contains one of six different **Batman Three Dimensional Cards**. While not produced as well as a high quality lenticular card, they are oddities none the less. What's for dessert you ask? How about a mouth full of **Batman & Robin Fruit Snacks** from Brach's? Enjoy a lame Riddler or perhaps a strawberry Robin. I shudder to think of the obsessed collector who will have to have one flavor of every character. The best part, though, is finding one of six sets of **Batman Milkcaps** inside each box.

NEW!
BRACH'S
BIG VALUE
10 PK
BATMAN & ROBIN
FRUIT SNACKS
FREE
BATMAN MILKCAPS
NET WT 10 OZ (283g)

EAT ME!

Forecasting Fleer's Marvel Cards

Less means more, or at least that's what the folks at Fleer hope. Only four card series are scheduled for '96. Some comments have belied a difficulty in completing one set of cards when another was released shortly thereafter, and, of course, pricing is always a concern. While DC's line of embossed cards are called **Outburst**, Marvel's embossed line of cards may carry the banner **Impact**. This title is already used for their sports cards, however, so names may change again. The series will include 200 embossed cards, with packs priced at an economical 99 cents each. This is a high profile product with a very attractive price point, thus answering the demands of the card connoisseur.

Serie de Colección 1 de 6
FOREVER

"Bike rack 3:00"

FLEER® SkyBox™

CONTEST

We've got boxes of some of the best cards sets of the holiday season! The **Outburst: DC Firepower** features all the major characters of the DC Universe, and 4 levels of chase cards featuring previews of DC's first collectible card game: **Superman and Batman OverPower!** Original painted art highlights the **Batman Master Series** set, and chase cards include one "Artist's Proof" in every pack, featuring the artist's signature in gold foil! And of course you'll be able to act out the fights of the century with a whole box of **DC vs. Marvel/Marvel vs. DC** cards, featuring the art of the Hubert brothers, Joe Quesada, and Boris Vallejo!

Grand Prize (one winner) A sealed box of **OUTBURST: DC Firepower** cards, a sealed box of **DC vs. Marvel/Marvel vs. DC** cards, a sealed box of **Batman Forever Metal** cards, a sealed box of **Batman Master Series** cards, and an uncut sheet of **Batman Master** series cards

First Prize (one winner) A sealed box of **OUTBURST: DC Firepower** cards, a sealed box of **DC vs. Marvel/Marvel vs. DC** cards, and a sealed box of **Batman Master Series** cards

Second Prize (three winners) A sealed box of **OUTBURST: DC Firepower** cards and a sealed box of **Batman Master Series** cards

Top 5 things you could do with FIVE whole boxes of excellent trading cards from Fleer/Skybox?

5) Cover the walls of your room twice over
4) Replace your normal coffee with cards
3) Make "card casserole" for Sunday dinner
2) Build a house of cards big enough to live in
1) Play 956-card pick-up!

Fill out this coupon and mail it to: **Gemstone Publishing, Inc., Fleer/Skybox Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093**

NAME ______________________________

ADDRESS ______________________________

PHONE ____________ ZIP ________ AGE ________

[illegible] Print your name, address, and telephone number on the entry coupon or a 3 x 5 card and mail it to: **Gemstone Publishing, Inc., Fleer/Skybox Contest, 1966 Greenspring Drive, Suite 405,** [illegible] MD 21093. All entries become the property of Gemstone Publishing, Inc. and cannot be returned. **Entries must be received by March 1, 1996,** which is the closing date of the contest. Winners will be [illegible] drawing to be held no later than March 15, 1996. Winners will be notified by phone or mail by March 31. [illegible] by the closing date of the contest. **One entry per person.** Contest is open to [illegible] Gemstone Publishing, Inc. reserves the right to [illegible] Gemstone Publishing, Inc. is not responsible for lost, late, misdirected or damaged mail. [illegible] Gemstone Publishing, Inc. at the address above. The Fleer logo is a registered trademark of Fleer Entertainment. DC Comics logo & all DC characters & related elements are the [illegible] © 1995. Marvel Comics logo & all Marvel characters & related elements are the property of Marvel Entertainment Group, Inc. ™ and © 1995. All Rights Reserved.

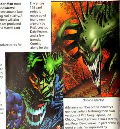
The following are also tentatively scheduled: **Spider-Man**-most likely an all-painted Ultra series, **X-Men**-Fall '96, and **Marvel Masterpieces** by Boris Vallejo & Julie Bell, sometime around late November. Strict attention will be given to pricing and quality. A **Fleer Flair** set is remote at best. Production numbers will also get a second look. If less card sets and card cases are produced with an attractive price per item, you can expect a Marvel card frenzy like you've never seen.

Continuing to Boldly Go....

Fleer/Skybox will continue its undertaking to produce cards for each season of *Star Trek: The Next Generation* by releasing season four's Episode Collection on Valentine's Day of '96. The past three sets have been beautiful, creative collections with some appealing chase cards, and this one will continue along those lines. This set will include 108 regular issue cards, including two nine-card, foil-stamped subsets featuring Geordi and the dreaded Wesley Crusher. This issue's bonus cards include six foil-embossed cards, three featuring Klingon language and three featuring characters, including Keiko, Vash, and the lovely and becoming sisters of Duras, Lursa and B'Etor. The second level of chase cards includes two dual-image "flip" holograms of Geordi and Wesley (Wesley in 3-D? isn't the subset enough?) Also watch for a possible set very late in the coming year based upon the next *Star Trek: Generations* movie.

Another Big Player?

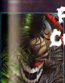
Break open the bubbly for **Pitt Trading Cards** from Intrepid. This company is not some Johnny-come-lately to trading cards, however. Intrepid's parent company, Dynamic Marketing, is Australia's premier card manufacturer. The entire 128 card series is made up of brand new artwork by Pitt's creator, Dale Keown, and a few friends. Coming along for the ride are a number of the industry's grandest artists, featuring their own versions of Pitt. Greg Capullo, Joe Chiodo, David Lapham, Frank Frazetta and Peter David make up part of the guest artists. I'm impressed by Frazetta's inclusion, but isn't Peter David a writer? Other subsets include 36 Battle cards, 18 Character, 9 Creed Menace, and 9 Axiom Enterprise cards. And these guys really emphasize chase cards as well, with 9 Ashcan



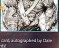
Ooooo spooky!

The picture kind of says it all, don't it?

Pitt Trading Cards Contest



Pitt: The bulky brainchild of independent publisher Dale Keown is one of the hottest books around. With just the right amount of brute force along with a touch of tenderness and more than his fair share of teeth, Pitt and company are bound for trading card stardom in their inaugural series from the Australian trading card leader, **Intrepid International!** And to celebrate the January release of the **Pitt** card set, **FAN** has got some boo-tee to give away! Just fill out our coupon below and mail it back and you could have an original piece of **Pitt** art by Chance Wolf to hang on your wall!



Grand Prize (one winner): The original art by Chance Wolf from card #96 of the **Pitt** card set!

First Prize (one winner): An uncut press sheet of **Pitt** trading cards autographed by Dale Keown!

Second Prize (one winner): A **Pitt** promo card, autographed by Dale Keown and a whole box of **Pitt** trading cards!

Just fill out the coupon below and mail it back to: **Gemstone Publishing, Inc., Pitt Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093**

NAME ______________________________

ADDRESS ______________________________

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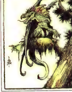
PHONE ____________ ZIP ____________ AGE ________

[illegible] card and mail it to: **Gemstone Publishing, Inc., Pitt Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093.** All entries become the property of Gemstone Publishing, Inc. and can not be returned. **Entries must be received by March 1, 1996, which is the closing date of the contest.** [illegible] random drawing, to be held no later than March 15, 1996. Winners will be notified by phone or mail by March 31, 1996. [illegible] Publishing, Inc. by the closing date of the contest. **One entry per person.** Contest is open to everyone except employees [illegible] Dynamic Marketing, [illegible] Diamond Comic Distributors, Inc. Approximate retail value of prizes is as follows: Grand prize: [illegible] First prize: [illegible] Second Prize: [illegible]. All federal, state and local taxes will be [illegible] of the prize winner. All prizes will be awarded. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value [illegible] are not transferable. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected, or damaged entries. [illegible] photograph and/or names to be used [illegible] Publishing, Inc. for promotional purposes. This contest is void where prohibited, regulated, or restricted by law [illegible]. For the names of winners, [illegible] self-addressed, stamped envelope with your request to Gemstone Publishing, Inc. at the address above. PITT and related characters are [illegible] Full Bleed Studios, Dale Keown [illegible] Dynamic Marketing Pty Ltd. [illegible] International.

Character cards which are foil encrusted with original guest artist's interpretations, 9 Ashcan Cover cards spotlighing new renditio of classic **Pitt** covers by more art invitees, 3 Siliconite Cards, which are double-dipped in PVC acetate with super-charged action in f and 6 HoloForge cards featuring another technological first. Each of these is painted, sculpted and embossed in holographic foils. Scope out the big bad Pitt MegaMotion card with 24 frames of rip-roaring action. The 'Opaltone' process, used here for the very first time, involves scanning 7 colors, which blasts each card with a robust, exciting image. 7 brilliantly colored cards come in each pack, and a nifty collector's album will be available to house these powerhouse Pitt cards.

Comic Images



"What the...?"

Here's a quick breakdown for Comic Images' releases for 1996:

January-	**Boris with Julie** (all chromium) **William Stout II: Saurons & Sorcerers**
February-	**The Best of Frazetta** (all chromium) **Bloodsucking Beasts from Hell**
March-	**Best of Hildebrandt Bros.** (all chromium) **Central Park Media** (Japanese anime)
April-	**Comic Images Supreme** (Tucci, Linsner, & more) **Frazetta III** (premium stock)
May-	**Heavy Metal** **Conan IV** (all chromium)
June-	**Shi II** (all chromium) **Mort Kunstler**
July-	**Bone III** (18 pt. MagnaChrome) **Strangers In Paradise**
August-	**Double Impact** (all Chromium) **Animal Mystic**
September-	**Billy Tucci's Atomic Angels**
October-	**Olivia** (all chromium) **Sorayama III**

Keep in mind that anything can and probably will change.

Even More Card Treasures Awaiting You

SkyBox has hopes for capturing the young female market with **Sailor Moon**, a popular Japanese animated show with plenty of lic ing muscle behind it. More Disney card sets are also on tap, as well as the **Prophet** collection, featuring the Extreme Comics' charac and several guest artists. SkyBox will also be doing a number of sets for future movie releases. Only the hits need apply, however.

Though not written in stone, Topps plans to continue its line of winners with **X-Files II**, **Star Wars** (Weapons & Spacecrafts), **Vampirella**, **Barb Wire** (movie), **Legends** (Dark Horse creators), **Hercules/Xena**, and, most definitely, **Mars Attacks: The Movie**.

21st Century Archives promises to continue its standard of high quality products. These cards are for the discerning collector who appreciates classic pin-ups by premiere painters of the bygone era. Artists included in **Pinups Uncovered** are Earl Moran, Gil Elvgren, Zoe Mozert and a host of others. These 50 flirtatious females are downright tame compared to many of the current "bad girls" in today's comics.

A History of the Comic Strips, The First 50 Years is the latest 50 card series from 21st Century. Noted strip authority, Rick Marschall, has written the history, biographies, and famous events on the card backs. Graffiti continues its foray into the card field with more James Bond releases. A classic set involving the first three 007 movies is on the d ing board, with the possibility of a follow-up card series including the next three Bond flicks. ■

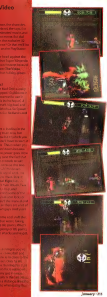
Spawn: The Video Game

[illegible] know all about Spawn, the character, the creator (Todd McFarlane), the toys, the [illegible] upcoming animated movie, and the upcoming live action movie. But did you know that Sony has the exclusive 32 [illegible] on the video game? Or that we'll be [illegible] it to appear on the PlayStation [illegible] early Summer?
[illegible] banging your head against the [illegible] can dust off that Super Nintendo [illegible] to bit it to Spawn-heaven because [illegible] released **Spawn: The Video Game** [illegible] time to keep that holiday dream [illegible].

[illegible] the story about?
[illegible] got to stop The Mad One, a really [illegible] who's kidnapped 13 children in [illegible] drain their innocence for use in [illegible] of Purity. All this in the hopes of [illegible] the Man himself, big, bad, and [illegible] un-good Malebolgia. So Spawn [illegible] to go into the Badlands and [illegible] them.

[illegible] play specifics
[illegible] you play, the cart is loading in the [illegible] for returning to an area, but [illegible] that when you hit it (which you [illegible] you die), you'll have to start at [illegible] the level. This is when you [illegible] the password down because [illegible] when the power goes. Now [illegible] out of the way (and the fact that [illegible] configure the controls to suit [illegible] because this one-[illegible] CPU driven [illegible]. But you've got plenty of cool [illegible] of your own. Street [illegible] plus some **Final Fight** type [illegible] new stuff like Chain Attack, Two Handed Hammer Punch, Chop, and Continuous Punch. Reversing some of the [illegible] can be done too, [illegible] spin kicks or [illegible]. You've gotta read the manual and [illegible] on what's what, as there are a lot of [illegible] knock off the bad guys. And you'll [illegible] save them all.
[illegible] the way, there's some cool stuff that will help and bad stuff that won't. Taking damage means you lose life points. What's [illegible] is that you need plenty of life points to activate the high end attacks you've got. [illegible]

[illegible] Attacks
[illegible] because it gets fun as long as you've [illegible] points. Try the Tinkerbell and [illegible] fire off to cruise in close to the [illegible] enemy to detonate. Only 16 life [illegible] bargain. The Burning Fist (128 [illegible] cool, as Spawn's fist is enhanced [illegible] and busts any gut in range. [illegible] (at 64) and safer is the [illegible] Blast. [illegible] can do it from a distance. Blasting [illegible] ups the ante when using the



Full Force Blast (back to 178 L.P. again), but they seek out enemies and inflict [illegible] damage. In the same L.P. range comes the Fire Storm (swirling fire that surrounds Spawn and damages others) and Teleportation, which makes him [illegible] for a short time. The most expensive is the Searing Fist Blast, at [illegible] Spawn [illegible] and unleashes a full-screen blast [illegible] [illegible] the screen.
[illegible] can do a reboot (actually Heal [illegible] strength with all damage gone.

The Cast of Characters
Overtkill - [illegible] Cyborg designed for killing Spawn. But the Mafia screwed up [illegible] the S-man is this Fitzgerald guy who's now married to Spawn's [illegible] talk about your love-triangles!).
The Butcher - Baly-boy is big and fat and insane. He does (or did) things to kids that just ain't pretty.
Violator - One of Malebolgia's creations, he sometimes looks like a human clown and at other times like some kind of stick-become demonic-monster. He feeds on fear and knows how to get the fear going.
New Breed - Another of Malebolgia's handwork. This one's a neural parasite that attaches to the spirits of children and feeds on their innocence.
Angela - Crusader of Light, a good guy, er, make that gal, she knocked off [illegible] Spawn back some time ago, so don't underestimate her. Not exactly [illegible] you'd ask for in Angels for the holidays.
Redeemer - Warrior of Light, job description is Spawn exterminating. He can change his body into any shape or size of weapon and emit a powerful [illegible] light which makes a pretty, round hole through whatever (or whoever) gets in the way.

Where is everybody?
[illegible] means level after level of human and inhuman locations. From the back alleys of the city or inside the house for the criminally insane. Or [illegible] into the Darklands and a final confrontation with Malebolgia. This isn't one of the arcade titles where up comes a character to be dispatched and then it's on your way to the next one.

Comments
We're having fun with this, so go away! Best bet for general action is using the B button hyperactively so that Spawn can sorta float down rather than [illegible] (capes have their uses). You'll find that mostly using the "standard" [illegible] work the best. You can take out guys in [illegible] by [illegible] and that's pretty necessary when they're tossing [illegible] off a mob-type by sliding into him. Pretty [illegible] you have to use some smarts that the [illegible] get [illegible] for instance, fire at you and then [illegible] to try [illegible] Remember, though, if you [illegible] special [illegible] be wasting the [illegible] you also won't [illegible] REALLY [illegible] special attack. [illegible] to take [illegible] don't stay in range, but [illegible] can't crowd [illegible] of the firepower they [illegible] shield (meaning you can't fight [illegible] you) or go for their throats!
[illegible] music, sound effects, and the rest of [illegible] a pretty good bass, and the theme music [illegible] and blams and such do the job effectively [illegible] are saved for the special attacks and are sufficiently [illegible] so that you hear and notice 'em. But again, this is a game you play with your [illegible] it's the graphics that count the most. SNES has always done [illegible] and [illegible] is no exception. These are sharp, clear characters that are [illegible] enough for detail so you can see what they've got and know what you're dealing with. Backgrounds are well rendered, the side scrolling [illegible] the way of the action, and all the guys running back and forth [illegible] anything down.
[illegible] good one [illegible] plenty of moves to learn and lots to do. Fighting [illegible] when you have so many ways to do it (and so many combos to [illegible]. It's all about action, and there's more than enough here to keep [illegible] occupied. So what more do you want?

Product Information:
Spawn: The Video Game for Super Nintendo from Acclaim Entertainment.

8:8:3
9:8
WHERE ARE THEY? WHERE ARE THE CHILDREN?
ENEMY

Mortal Kombat Takes New York

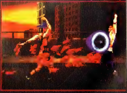
Give us a good reason to go to a New York Hotel and see a bunch of public relations folks standing around talking about some new video game. Then tell us to show up at [illegible] to listen to all this, and watch as we laugh hysterically. But then tell us it's the launch of the new **Mortal Kombat 3** and, well, yeah, okay, so we run out the door to get there on time.

What makes it worth all the trouble is The Sony Jumbotron™—the world's largest TV set, blasting full color images down on the crowd in Times Square like a crazed Zeus over-working his wrist-action (thunderbolts for those Greek historians out there). We look up, and rather than some music star or ad for cheese doodles, there's **Mortal Kombat** fighting going on. Ultra cool. Look at all those dorks staring up at the screen without the slightest idea of what's going on!

We tear ourselves away and make it to the Marriott Hotel and up the 7 flights to where **MK3** is supposed to be unveiled—and so are the two guys who created it. Standing near some folks from Williams Entertainment (putting out the SNES/Genesis and PC versions) and Sony (who're showing off their heavy-duty Playstation version) are Ed Boon and John Tobias.

A video game doesn't come from a single guy; there's usually a team that does the job. **MK3**, though, is Ed Boon and John Tobias. Ed's a game programmer with credits going back to the days when he worked for Williams Entertainment as a pinball machine programmer. He did such faves as **Black Knight 2000**, **Space Station** and **F-14 Tomcat**. On the video game end, his touch was felt in **High Impact Football** and **Super High Impact Football** (designed in conjunction with Eugene Jarvis, known for classic arcade hits like **Defender**, **Stargate**, **Robotron** and **Crush' USA**). John, meanwhile, is big on graphics; he took his talents as an artist and combined them with computer graphics to land a job as a game designer with Williams when he was all of 19 years old. The 1990 result: **Smash TV**, followed in '91 by **Total Carnage**.

The two hooked up while at Williams and started to hash out what would eventually become the original #1 **Mortal Kombat**, a game with a detailed story line, plenty of characters with depth, and the intro of digi-



tized, live action fight scenes. But then you knew that...

So while the 'suits' drone on and on, and we hear about the success of the movie, the live tour, the comic books and the action figures, we grab the guys and make them work for their breakfast.

We catch up with them as they proceed to sit down and stuff their faces. At this point, a long-winded interview doesn't seem likely until the food runs out. But we try. Besides, we want one of those cool shirts that features all the secret 'kombat kodes' to unlock the hidden features in the game.

FAN: Okay guys, bottom line—why should we go out and get #3?
John Tobias: Because it's got better graphics, more happening...
Ed Boon: It does stuff you didn't see in earlier versions...

FAN: Hold it, enough of the P.R. crap. What's the real scoop?
Ed: Listen, **MK3** does the job better than anything we've done before. Faster moving animation, tighter graphics and sound, quick moves and rewards for being the best. The bi-level play lets you beat your opponent right through the floor or uppercut him into the ceiling and the next level.
John: We really busted our tails to make this more than just a sequel. You can come to this game as a first time player and immediately get the feel of what's going on, and then go at it. More memory puts out a lot more game play.

FAN: After putting in all those babalities, friendships, fatalities, animalities, and other 'ities,' does this one do everything you wanted it to do?
John: Well, we wanted to put in a lot more characters, maybe 35, but there is a limit.
Ed: The point is, **MK3** isn't one of those games that relies on previous versions to make it popular. We don't put in all kinds of new stuff just to try and impress someone. We like what we do, we like playing this game, so we want to make it fun for US—that's why it's fun for the game player.

While the guys would only give a "no comment" as to their plans for MK4, they did let on that they've begun work on an upgrade to the **MK3** *arcade version, so as to keep the interest there and not let the home games take all the glory away.*

Product Information:
Mortal Kombat 3 - Williams Entertainment (SNES and Genesis platforms).
Sony Computer Entertainment (Playstation PSX).

Because it has got better graphics, more happening...

he Games That Did It!
he Best of 1995

*most over. Were you able to get all those cool new … that came out? I know, I know. Not enough money or time to … em all. Guess what— there's even more coming out in 1996! … t did you spend all your time and hard earned cash on? … here at **FAN**, besides the Black Label Jack and pizza, … what keeps us going during these long winter nights.*

CTORMAN

…ness from Sega Of America
…morphing effects, fast action and smooth animation—Sega …eeping the 16 bit game market alive. This is a really good look…itle, with graphics that shoot across your screen at 60 frames … second for flicker-free scrolling. And don't be afraid to pull … that Nomad portable—you can take this one on the road too.

RTAL KOMBAT 3

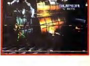
…uper Nintendo from Williams Entertainment and
…ony Playstation from Sony Computer Entertainment
… for SNES/PSX still has the solid game play you've come to …ect from the series. This version is packed with more surprises … you to explore, fight and get frustrated over. With hundreds of … codes and the new "babalities" and "fatalities," this is one … you won't be putting down anytime soon. Check out our … about the creators of **MK3** somewhere in this issue.

OM 2

…uper Nintendo from Williams Entertainment
…m 2 for SNES, has everything you've come to enjoy without … hassle of using a keyboard, as needed with the PC version. … gameplay is the same but with better sound and faster … you'd expect to come after the original with none of … hassle of keyboard controls. Plenty fun.

PER MARIO WORLD 2: YOSHI'S ISLAND

…uper Nintendo from Nintendo Of America
…form action upon more platform action. Sure, you know you … to move fast and solve those puzzles, but winning is anoth…atter. New graphics add to the fun, and tons of hidden stuff … keep you searching over areas till they're picked clean.



LER INSTINCT

…uper Nintendo from Nintendo Of America
…hey didn't go to the Ultra 64; who cares? You still get great …phics and plenty of little touches in the lighting and shading … make this one hot title. But it's the battle that really counts. … on the SNES version, it's just as hard as the arcade (well, …ost) plus you don't need the quarters. **K.I.** was the first SNES … with all the blood and gore you could possibly want.

RTHWORM JIM 2

…per Nintendo/Sega Genesis and Sega Saturn
… like Jim. We like his crazy looks, his haphazard ways, and his …nd Snott. Mostly we like the silliness of the game play and the … rendered graphics that come along for the ride. The 16 bits …tinue to look good, but the Saturn version really makes for a … ride. Check out the review of **EWJ 2** in this issue.

LING TIME

… 3DO from Studio 3DO
…lly, cool video clips that tie in with the computer graphics but …n't get in the way. And characters that are so strange, you have …think about what's going on—but if you want, just go brain…d and blast away! Vid blasting isn't a 'newfie,' but the atten… to details and how they're all stuck together makes you want … keep shooting

BATTLE ARENA TOSHIDEN

for Sony Playstation from Sony Computer Entertainment

VIRTUA FIGHTER2

for Saturn from Sega Of America

Why these two together? Cause they're both similar enough to keep you from thinking about which machine you've got. **VF** started it all and continues to look good, fight good, and just push the Saturn box along the way. **Toshinden** does the same with a few slants, but it's just as fun and the animation is entertaining and worth watching. Check out our review of **Toshinden** in this issue.

JUMPING FLASH

for Sony Playstation from Sony Computer Entertainment

This came out pretty close to our deadline, but we like it plenty. Platform action with bizarre twists and hidden turns. It's not cutesy even if the theme is a bit light (playing a robot rabbit?). What does the job here is that the viewing perspectives keep changing in ways that could bring up your lunch while the speed of the game is eye-popping. Plenty of hidden bits, weapons, and foes to use them on. A 3D rush, for sure.

In The Year to Come

Now let's add to the frustration by looking ahead to the titles that should get the blood pumping (before it's spilled, of course).

RESIDENT EVIL

for Sony Playstation from Capcom

This from Capcom, the dinky, cutesy Nintendo game makers? **Resident Evil** is bad news, and that's good news for PSX players. Take a 3rd person perspective and hard-edged 3D style polygon graphics, put a guy in with plenty of weapons and the urge to use 'em, and work your way through folks better off dead. Besides a ton of live bait walking around to work over, there are zombie-like guys oozing beetle-juice slime and lots of ugly muck marching around that need slicing and dicing. And thanks, Chris, for telling me about stomping on the undead's head in the Mansion—blood and guts galore!

STREET FIGHTER ALPHA

for Saturn and Playstation from Capcom

Taking the best from the past and a cast of characters from the **Street Fighter** universe, **Street Fighter Alpha** throws in new characters, new powers, and new ways of fighting. Enhancement sure, but don't expect a whole new look, just added value and moments to dope out the game and get it (and you) up and running. Then it'll be time to FIGHT.

STAR WARS

for Ultra 64 From LucasArts Entertainment and Nintendo Of America

A new story, **Star Wars: Shadows of the Empire**, designed just for the high-end, cart-based console and exclusive to Nintendo. The action takes place between **The Empire Strikes Back** and **Return of The Jedi**, as a powerful and evil new character takes the stage. The action thrusts the player deep into the criminal underworld. Tie-ins will abound (comic books, trading cards, book, etc.), but where it works will be the power of U64 to create realistic-looking graphics blazing across the screen.

MAXIMUM SURGE

for Sony Playstation And Sega Saturn From Digital Pictures

Maximum Surge gives you the tactical slant, the firepower and the reason to use it—plus you get a *Baywatch* Babe (Yasmine Bleeth) to help you in your quest to try and stop the futuristic bad guy (Walter Koenig, aka Chekhov from *Star Trek*). DigPic was the first company to eliminate the wait for video to load, so you can concentrate on blowing the enemy away.

TOP GUN

for Sony Playstation from Spectrum Holobyte

With all the video clips being used these days, where does a feature film end and a video game begin? Bridging the gap will be **Top Gun**. A realistic flight simulation with spectacular graphics and a chance to see some of the actors from the film. We're anticipating some great action with this one.

Fan Videogame Reviews

Earthworm Jim 2

Playmates Interactive Entertainment & Shiny Entertainment
Available for Sega Genesis, SNES, and Sega Saturn

The resourceful and brave dirt digger we know as Earthworm Jim is on a quest of love in this sequel to the wildly popular first edition. Jim must rescue Princess What's-Her-Name before the Evil Psy-Crow can marry her! This game is really ten games in one, as each level presents the player with a completely different graphical and musical environment, along with special weapons specifically designed to meet the challenges of the planet Jim is fighting on. The folks at Playmates Interactive really outdid themselves with this sequel: the stunning 3-D graphics and meanies on each level are not only meticulously detailed, but they're knee-slappingly funny and fitting to the overall theme of the game. Beside Jim's classic whip-head and machine gun, skilled players will be pleased to fire homing missiles, the more powerful "3-finger" gun, and the almost-nuclear "Barn Blaster," not to mention a way-cool "Bubble Gun," which, oddly enough, isn't a very good weapon but is quite cool to watch in action.

Unlike the dozens of senseless fighting games on the market, **EWJ 2** requires skill, planned strategy, AND a sense of humor! Being a video game novice myself, I was giddy with delight when I solved the first level, in which Jim runs through a weird jungle-like maze, where he must pick up a pig to slide down a ramp into a pool of water and up onto a stair-climbing, speed-controlled chair while dodging falling umbrella-wielding grandmothers, then must defeat some big, bowling-ball-bearing bad guys to fight a goldfish that catapults him to the next world of Lorenzen's Soil. It sounds bizarre when you read it, but, trust me, it makes perfect sense as soon as you start to play. The sound effects are brilliant: from Jim's trademark "Whoa," "Whoopee," "Groo-vee," and "Fung-kee," to the widely varying background music on each level and sub-level. In addition, the instruction manual not only provides useful tips, but is a surprisingly fun read.

This game blows away pretty much everything else on the market and is well worth your hard-earned bucks! P.S. Check out the new EWJ action figures from Playmates Toys in stores now!

— Brady Darvin

Battle Arena Toshinden

Sony Computer Entertainment
for Sony Playstation

There was a time when the ultimate fighting games were only available in the arcade, and you had to drop a quarter (yeah, those games used to take just one quarter, kids) into the machine after every death. Now the ultimate battle has entered the home game system stage, and it's just like the ad says: you're not ready. Available for the Sony Playstation, **Battle Arena Toshinden** blows all previous competition right out of, well, the arena. In the game, which offers one player, human vs. computer, and two player modes (the best part!), you have the option of choosing from nine deadly fighters, all with certain advantages or weaknesses. Some are extremely fast, while others may have devastating blows which can demolish an opponent in three or four hits. The story is based on a theme we've seen elsewhere: fighters from around the world enter an underground martial arts tournament for various reasons. At this point, however, any similarity to other games ends.

The graphics and sound in **Battle Arena Toshinden** blow away any other fighting game we've ever seen here at FAN (if you've ever called for an editor and the receptionist says he's in a meeting, he's probably gettin' his butt kicked on this game). From a graphics standpoint, the 360-degree, 3-D renderings of fighters and the arena are unbelievable. That the Playstation can pull this off as fluidly as it does is a credit to Sony and the programmers of **Battle Arena Toshinden**. In actual gameplay, the fighters possess such powerful regular moves, you can almost play the game without them (but what fun would that be?). This makes any special move you make even that much more dramatic and devastating. Forget MK3. Forget Street Fighter. Think of them as a warm-ups. Enter **Battle Arena Toshinden!!!**

— Mark Haynes

EARTHWORM JIM 2

Twisted Metal

Sony Computer Entertainment
for Sony Playstation

To start **Twisted Metal**, you only have to ask yourself one question: WILL YOU DRIVE? If the answer is yes, you have just entered the Twisted Metal tournament run by the legendary Calypso (I wouldn't have named my villain after a salad dressing). The contest takes place on the streets of Los Angeles and allows you to pick one of twelve different murderous vehicles. The goal: be the last one alive when the contest is

TWISTED METAL
PlayStation

over. Your reward: anything you want. Sounds easy, doesn't it? Well, it's not. The Twisted Metal contest pits you against multiple enemies in various settings or stages. You can fight on the freeway (don't worry, it's not as scary as a real expressway) or take down your enemies in suburbia, it's all up to you. Probably the best battleground is on rooftops high over the city. No other level requires you to stay in any boundaries like this one, and it gets harder to control your vehicle as you take damage, so watch the edge or you'll end up so flat, people will think you were painted on the road. Plus, each level contains many hidden secrets like weapons caches (freeze missiles, rear missiles, turbo power, power missiles, homing rockets, mines, and more) and health stations. To find these things, you naturally must blow up everything and everyone who gets in your way.

Next, go into two player duel mode! The keys to these levels are surprise turns and sparing usage of your turbo power, as you may need it to get out of a battle that's going badly. Make sure you find the health stations fast, and don't wait until you're low to recharge. Even if you don't need the power, you can keep the opposition from getting at it! Graphics and sound are first rate, though the city tends to wink in and out if you get too close to a wall, which can cause some graphic garbage to obscure your view, but it's not a real problem. After all, we're not just playing around here, we're playing to WIN!

— Mark Haynes

Flying Nightmares

Domark

MAC

All right, jarheads, hit the beach!! It's not quite that realistic but it's close enough. **Flying Nightmares** is the next best thing to being there. You get 2 options: 1) You are in command of the Rapid Deployment Force and your objective is to invade East Timor Island. If you consider yourself a strategist you will defiantly get hours of hair pulling excitement, and I do mean hours. Or, 2) strap yourself into the cockpit of one of the most advanced attack aircrafts in the world: the AV-8B Harrier. Fly close-air support, combat air patrol, recon, or interdiction missions.

Domark's innovative combination of strategy wargaming and one of the best flight sims on the market is welcomed and appreciated by this weary warrior. **FN** is easy to load and, with a minimum amount of time spent reading the manual, you're quickly ready to kick some serious ASS!! I do recommend that you get yourself a joystick, because running it on the keyboard just doesn't do the flight sim justice. Regardless of which role you chose, **FN** is the one game/flight sim that every red-blooded computer jock should have. Throw everything else away because nothing will compare.

— Tom "The Elf" Kellford

Flying Nightmares
DI MARK

Apache

Interactive Magic

PC

Torque failure! Engine failure! Incoming IR missile! Incoming RH missile! What?! Where are those voices coming from? What do you mean "Torque failure," I haven't left the ground yet! These are just a few of the things you will experience as you strap yourself into the most realistic flight sim available. **Apache** puts you in the cockpit of the most advanced piece of military hardware available, the AH-64 Apache attack helicopter. After loading the sim to your PC, you're ready to rock and roll. **Apache** gives you a choice of four different fields of combat training, and you can choose between arcade or realistic flight modes before you start you mission. For all you "wanna be" combat jocks who are afraid of getting shot down, you should chose the arcade mode, as it is the easiest. But if you want to be a real man, go for the gusto and run the realistic mode. Not only do you have to worry about being shot at by ground forces and air threats, you can also blow yourself to pieces by over torque-ing the engine and crashing into ground clutter or mountains (as you can tell, I've had a lot of experience with these things).

Anyway, these graphics are the best I've ever seen, from the terrain to the onboard displays. Oh yeah, I almost forgot that you can chose to play either the pilot or the gunner, or toggle between the two during the game. **Apache** is great for either a novice or an expert player, due to the simple controls and the fact that you don't have to read a 1000 page instruction manual to play. **Apache** is networkable for up to 16 players, so you can kick you buddies' asses all over the sky. One more thing—GET A JOYSTICK, it's a lot more fun!!

— Tom "The Elf" Kellford

APACHE
THE COMBAT HELICOPTER SIMULATION

high end report

by joe mannarino

CHRISTIE'S COMIC COLLECTIBLES WEEKEND

[illegible] Friday, [illegible]ember 17th, 1995, Christie's held their fourth annual Comic Collectibles Sale, which featured [illegible]ets by [illegible] publishers and artists. Saturday, November 18th was the first "Marvel Art and Collectibles Sale," [illegible]ch featu[illegible]mation and memorabilia, as well as original comics and art.

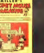
[illegible]he three [illegible]nnarino, Simon, & Sinnot

Christie's kicked off the weekend with a wonderful party that featured a host of living legends. The list of luminaries included Stan Lee, Dick Ayers, Joe Sinnott, John Romita, Al Jaffe and Stan Goldberg. The party was held at Christie's East among the many items that would be auctioned over the following two days. A good time was had by all.

Golden Age Comics

Two copies of **Batman** #1 exceeded estimate at the auction: the first, a restored Fine minus 60, realized $10,350, while the second, a Very Good plus 49, sold for $8,625. A low grade **Whiz** #1 sold for $5,520; **Sub-Mariner** #1 good minus 21—$2,070; **Wonder Woman** #1 restored Fine minus 59—$2,070; **Batman** #2 Fine+ 72 realized $2,290. Several items sold at an astounding percentage over the mean of the two estimates. For example, a lot containing **Suspense** #8 and **Catman** #29, with classic LB Cole covers in Very Fine (84) esti[illegible]ted at $[illegible]400, sold for a whopping $3,220: this is 380% over the mean of the [illegible]estimates. Another lot of Suspense Comics #9 and #10, in Very Fine (84), estimat[illegible] $500 [illegible] and sold for $2,070, to come in at 245% of the mean. A **Superman** #2 [illegible] (84) [illegible]ated at $1,500-$2,000 and sold for $4,830, which is 176% above the [illegible]

MICKEY MOUSE MAGAZINE



[illegible]ays

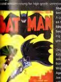
[illegible] sold [illegible]tionally well, as a rare copy of the first edition of **Mickey [illegible]ouse Magazine**, Vol 1, No. 1 brought $3,680, and two copies of **Walt [illegible]ey's Comics and Stories** sold well.

[illegible]s

[illegible] **Walter [illegible]on** collection of pulps and related material was offered. [illegible]son, under the name "Maxwell Grant," created the **Shadow** and became [illegible] of the [illegible] prolific writers ever. A bound set of **Shadow** pulps estimated [illegible],000-$[illegible] realized $9,775. All other lots also showed strong sales.

[illegible]er Age

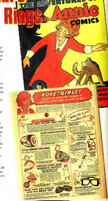
[illegible] and re[illegible] strong for high grade unrestored material. A group of **Showcase** comics from the Bethlehem Collection, consisting of issue 22-24, sold for $11,500. A copy of **Fantastic Four** #1 Very Fine plus—$8,625. **Spider-Man** #4 NM—$2,300; #5 NM—$[illegible]; #3 NM—$1,840; #9 NM—$1,150. **Silver Surfer** 1-18 NM—$[illegible]; six **Merry Marvel Marching Society** Tee-shirts—$1,[illegible]; a pair of Marvel Sweat Shirts featuring The Hulk and Thing—$[illegible]380. Overall, Marvel memorabilia did great across the board.



Original art

Kirby was again kind, with twenty-six of the twenty-eight lots that sold exceeding their mean estimates. Highlights: a pin-up page from **Avengers** #2—$8,050; #112 page 12—$2,990. Ditko, Wrightson, Banks, Stanley, as well as examples of over sized Silver Age art did very well. Cover recreations by Dick Ayers, Joe Sinnott, Joe Simon, Chic Stone, Gil Kane, John Buscema and other Marvel artists all sold. Romita's **Spider-Man** #40—$5,750. Sinnott's **Fantastic Four** #57—$4,025 and Dick Ayers' **Fantastic Four** #1—$3,450. ■

New Record For The Ultra Rare Magnifying Rings



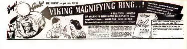
Early in 1941, Kellogg's announced to the children of California, "Boys & Girls, be the first to get your new **Viking Magnifying** ring." The ring had a picture of Prince Valric, a young Viking hero, on the top. It also had a new gimmick, a small magnifying glass attached to the top which could magnify the picture of Prince Valric five times. This magnifying glass was so powerful kids could use it to burn a hole in paper using the sun's rays or destroy whole colonies of ants.

This advertisement also had a continuing story about Valric's escape form the dangerous wicked Grimm. Of couese once Valric had his daily fare of nourishing rye grain, he made his escape! To make this story fit into the product sell, the ring was offered by obtaining a coupon from, of all things, All Rye Flakes, plus you had to ante up 10¢ as well.

Today this ring is one of the rarest of all to find. It ranks 10th among all the rings listed in the **Overstreet Premium Ring Guide** with a population of only 6 known. A nice example of this ring just sold for a whopping $7,500, setting a new record!

The makers of Quaker Rice Sparkies liked the look of the ring and decided to offer one for the radio *Orphan Annie* show late in 1941. Using the same technique with the magnifying glass and changing the face on the top to Orphan Annie, the premium was announced on the radio show as a tie-in with the new Secret Guard Club. However, the Club was a bust and few rings were made.

The United States was now in a war and Little Orphan Annie was not convincing as a leader of the Secret Guard or a potential superhero. Very shortly thereafter, she went off the air giving way to Superman and Captain Marvel to save the day on radio and in the comic strips. The age of Little Orphan Annie was over. All items that were offered, along with membership to the Secret Guard, are very scarce and are rarely seen, even in many top collections of comic memorabilia. This ring ranks 15th in the **Overstreet Guide** with less than 20 known examples in collections.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#41	HI-TEK Key "Back to the Future" set of 6 Metal Rings (3 Silver w/red & blue stones; 3 Gold w/green stones)	$120.00

nick'spicks

by
Nick Wyche

1 9 9 5 : A Revolution Of A Different Kind

Well, I've sat down at this computer four times now trying to come up with a way to encapsulate this past year from the vantage point of this column and four times I've failed. Maybe the fifth time is the charm, 'cause this time I actually think I've got it: I feel that the best way to wrap up 1995 is as the year that self-publishing broke out and began to fulfill its potential.

Dave Sim has been at the forefront of the self-publishing revolution for the last 8 years, actively trying to recruit more creators to the fold. This year though, was the first that could truly claim to have an explosion of self-publishers. The movement has had its fits andstarts over the last several years, but nothing really seemed to take a lasting hold within the industry other than Sim's **Cerebus**. Then around the end of 1993 and the beginning of last year, Jeff Smith's **Bone** exploded onto the scene and demanded the attention of distributors, retailers, and most especially consumers. The long track record of **Cerebus** coupled with the smash success of **Bone** drew interest from all quarters of the industry, especially the creative community. As a result, 1995 has seen more self-publishers than ever before. For the year in review we're going to go over the lucky 13 that I feel are the best of the year. And the winners are:

PAUL GRIST
KANE

13. **Kane**
This book, by longtime U.K. alternative cartoonist Paul Grist, is a wonderful cop drama utilizing Grist's pseudo cartoony artwork to act as a counterpoint and companion to the often straight faced, sometimes whimsical story.

12. **TUG & buster**
Mainstream writer and recent **Sandman** artist, Marc Hempel makes his first foray into self publishing with this little gem. The story of a post-modern Mutt & Jeff trying to score with the chicks is intensely strange and hilarious. If you enjoyed the warped and twisted world of Hempel's **Gregory**, you'll probably get a kick out of this.

TUG & buster
by Marc Hempel

11. **Strange Attractors**
A growing trend in the industry seems to be creators returning to traditional comic book genres and approaching them with a new perspective. Such is the case with this title from Michael Cohen and Mark Sherman. While on the surface it appears to be a rather simply done science fiction story, the creators are exploring a story within a story and seem to be making a rather interesting commentary on the way we perceive our heroes and myths.

Strange Attractors

10. **Hilly Rose**
Speaking of traditional genres...B.C. Boyer has returned to the comic book forum with his self-published adventure story of an intrepid young reporter and her travels in the galaxy. While bringing nothing particularly new to the table with this title, Boyer is able to recapture that primal essence of fun and excitement that you got the first time you picked up a really good comic book. Boyer is able to do that which most modern cartoonists are not: he sees back to the material that he enjoyed as a young person and is able to reproduce that feeling for the reader.

RAGMOP
MAD MAD UNIVERSE!

9. **Ragmop**
Okay now, this one is reeeal difficult to explain. Rob Walton, the creator of this hodgepodge, seems to be throwing in everything he ever enjoyed as a kid and filtering it through what he's interested in as an adult. This is the story of intelligent dinosaurs, dim and wicked politicians, effeminate popes, deranged physicians, and wanton super-villainesses. With a rapid-fire delivery and an incredible sense of comedic timing, Walton is a contender in the "Next **Bone**" race.

STRANGERS IN PARADISE

8. **Strangers In Paradise**
I really don't feel too much of a need to wax eloquent on this title Everyone who's reading it already knows that Terry Moore is a wond at pacing, dialogue, storytelling, an art. Everyone who's not reading it a nitwit. So, enough said about tha

7. **Bizarre Heroes**
Almost everyone I talk to not quite sure what to make of Don Simpson's wacky superhero comic They're not sure if he's try ing to do straight super heroes or if he's parodying them. They're not sure if this is a comedy book or straight action adventure book. What I tell them (I try to anyway) is that it doesn't matter. Simpson is telling a fun story, using icons we all know and understand, and he is hav ing a hell of a time doing it. This is another one of those books that is able t recapture that sense of wonder and fun that we felt the first time we ever picked up a comic book.

4. The Book of Ballads and Sagas

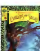
ne of the two biggest ves to self-publishing of was Charles Vess' new k which provides him h the opportunity to k with writers he likes cover the type of mate- that he loves. An anthol- of myths, poems, and stories all drawn by Vess adapted by writers like Gaiman and Rob tton, **Ballads and Sagas** s to bring something to table that has never en there before.

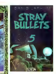
Rare Bit Fiends

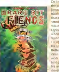
he sailing away for many rs in the slave galleys of rvel and DC, Roarin' Rick tch took his stake from Image Comics job and played it into his own g Hell Press. andoning the genre revi- onism that was the hall- rk of King Hell's earlier ks (**Brat Pack**, **Maximortal**), Veitch has voted himself to the blication of a dream rnal. **Rare Bit Fiends** is journal, but it is also a tform from which to dy the mechanics of eams and their effects on creative mind. The back tion of each issue is d with a letters column ch people recount own dreams in letter comic strip form. In Rick has begun "Road Bits" feature ch is a jam journal with er cartoonists of dreams have had while on the d or at conventions. A ique project from a que creator.

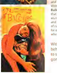
Eddie Campbell's Bacchus

quote Al Pacino, "Hoo-Haaw! Now re cooking with gas!" Probably th ggest coup in self-publishing this r was Eddie Campbell's formatio Eddie Campbell's Comics to pub- h **Eddie Campbell's Bacchus**. mpbell's god of wine and mem- had a long and erratic pub ory having made his hom more magazines than I can possi- recall at this sitting. Now, with the ent of his own company, Eddie decided to publish the entire s oeuvre chronologically, mpanied by a new serial, "King chus." If you're not reading this k. Wake up you fool!







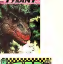


3. Stray Bullets

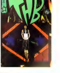
Do I really need to make the point that this book jumped out of the starting blocks so hard and fast that it was blurring off the stand. Former Valiant/Defiant artist David Lapham put his money where his pencil was and started his own company, El Capitan, to self-publish his crime noir drama, **Stray Bullets**. It had always been clear in Lapham's previous work that he was a compe- tent graphic storyteller, but his work had been only devoted to science fiction and superhero genres. With the first issue of **Stray Bullets**, Lapham proved that he was an all-around wunderkind, competent and inspired at all aspects of comic book creation. I for one can't wait to see where he goes from here.

2. S.R. Bissette's Tyrant

At the dawn of time, a child is born...now that child happens to be a baby Tyrannosaurus Rex. Steven Bissette has finally found his home. Like his buddy Rick Veitch, Bissette has taken the money from their Image Comics' project, 1963, and sunk it into the recreation of his company Spiderbaby Grafix. Also like Veitch, Bissette has taken that opportunity to break away from the type of work that he had done before (Graphic horror) to focus on his first passion – paleontology. **Tyrant** is the chronicle of the life of a T-Rex from birth to death. Bissette has said he won't work on anything else until this project is completed. Given the life expectancy of a T-Rex and Bissette's speed, unless **Tyrant** dies young, this could take many years. This is one of those rare opportunities to see an artist begin the work that will take him through a huge chunk of his career and know that he is loving every minute of it.



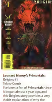
With a year like this behind us, I can't wait to see what 1996 is gonna bring.



1. THB

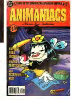
The best, the top, the pinnacle, the creme de la creme of this year's self-publishing marathon. Why do I wax so effusively about this brainchild of Paul Pope? ...because it is an all-round success and amazement. Pope, at 23 years of age, had already self-published two graphic novels before beginning publication of this story of a young girl living on Mars in the far future and her exploits with her eight-foot tall, purple, inflatable bodyguard. Pope is one of those people who makes no bones about where their inspirations come from, but their work cannot be said to look "like" someone else's. His fluid mature of influences ranging from European comics to American comic strips, encompasses the ments such as film and music and draws the reader in, dropping them into the middle of a world never before seen, but very familiar to all. In addition to all of this, Pope has produced more pages of artwork in the five issues of **THB** published to date than most artists of capable of producing in a five-year span. All around an amazing success story from start to finish.

FAN FAVES



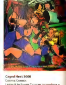
Leonard Nimoy's Primortals: Origins #1
Tekno-Comix
I've been a fan of **Primortals** since it began almost a year ago, and this **Origins** story provides a very viable explanation of why the alien Primaster and his companions came to Earth in pursuit of the escaped renegade Zeerus. Even if you haven't been following the series, this is a perfect place to get on board. This issue (plotted by Leonard Nimoy himself) opens with a news report of a downed airplane carrying Primaster and his entourage, with no survivors found. We soon learn that the plane crash was a government cover-up to make Zeerus and the rest of the world think the aliens are dead, but, in fact, they are prisoners of the U.S. military who want an explanation of why Primaster came to earth. You'll be shocked to hear his explanation and to learn why dinosaurs became extinct 65 million years ago! After reading this story, you'll definitely want to go out and pick up **Primortals** #1-3, if not the entire run.

— Brady Darvin



Animaniacs #9
DC
All right you Tarantino fans, this issue of **Animaniacs** will tickle you pink. The characters from that crazy cartoon show parody some of the most famous action movies of today. Yakko, Wakko, and Dot nearly destroy the set of "Pulp Fractions" and screw up an interview in "Natural Born Jokers." But the funniest story has to be Pinky and the Brain starring in "Reservoir Mice." Taking over the world has never been this much fun. Dave King takes popular scenes from the movies you're sure to know by heart and interchanges them into the different episodes. Even Squintin Tarantella can't put up with the Warners' antics for very long. A must-buy for all those who just love a good laugh.

— Cathy Disbrow



Caged Heat 3000
Cosmic Comics
Leave it to Roger Corman to produce a comic book based on the time-honored, tried-but-true, repressed-lesbian-women-in-prison genre. How's that for a 'Bad Girl' comic?

Caged Heat 3000 is based on the film of the same name (don't look for it on the big screen, it was released only to direct video) which, in turn, is based on the 1974 "classic" movie **Caged Heat**, which starred such talents as Barbara Steele and Rainbeaux Smith.

Written by Jerry Prosser, **Caged Heat 3000** is a story of a women's prison in the furthest reaches of the galaxy (so far away that it doesn't seem to matter what the inmates wear for uniforms). The role of the overbearing and violent warden is soon replaced by the mystical powers of a Gynostic — a pseudo-religious being who can coerce confessions from people with her mind.

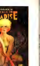
A nice read, with more to follow as alliances and enemies are formed between the inmates and those who guard them. If you like trashy 70's movies, cool cover illustrations by Coop, and light dialogue (and clothing), pick it up.

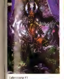
— John McGonigle

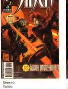
Rascals in Paradise Trade Paperback
Bettie Page Queen of Hearts
Dark Horse

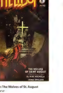
If you're not familiar with Jim Silke's Frank Frazetta-Dave Stevens-Flash Gordon-type adventure, you'll want to pick up the new **Rascals in Paradise** trade paperback, which collects the mini-series. The art is stunning, and the story is a lot of fun. Even those of us who purchased the mini-series when it first came out will more than likely be buying the trade as well. For a guy's first comic book work, it's pretty darn convincing. Not that Silke is a new artist, just new to comics. The former Capitol Records art director acts as half fan/half historian in his other recent book, **Bettie Page Queen of Hearts**. The book is an informative look at the pin-up queen from the 50's who's received so much attention in recent years. Despite the beautiful art from many different artists and photographers, there is a story worth reading here. Both books are intended for mature audiences, so mature quickly.

— Jimm Stone









Cybernary #1
Image

She's sleek and sexy, she has pointy ears, and she'll kick your ass if her programming lets her. Sound bizarre enough for you? Well, our cute little cyborg from **Deathblow** #1-4 returns in her own ongoing series, complete with an explanation of what's gone on before. She doesn't quite know who she is though we sort of figure out who she is, while the evil cyber-geniuses working on her know that there are two distinct personalities running around her head. What's a girl to do? Steve Gerber, Jeff Rebner and Richard Friend continue the cyberpunk saga that is dedicated to Nick Manabat, the artist whose atmospheric artwork introduced us to the **Cybernary** world (Manabat recently passed away from cancer). You did good guys; keep up the excellent work.

— Jeff Dillon

Siren #2
Malibu

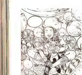
At only $1.50, this second issue of **Siren** pits her and the beautiful Diamondback against a new and improved War Machine. After a nasty battle that ends in something of a draw, Siren and Diamondback return to report to the Taskmaster (who, when wearing his hood and cape, looks suspiciously like Dr. Doom), only to learn he's been toying with them just so he could have a chance to see how strong the new War Machine really was. At the same time, the young boy, Kyl insists that Taskmaster allow him to try out for the Academy, only to be told that his initiation tests will be fought against the Taskmaster himself! Meanwhile, Siren and her "pink" friend get into a bit of a tussle over when to tell the truth, and the result is the best cat fight I've seen in quite a while. The **Siren** editors do a great job of building excitement for this mini-series with a terrific letters page and a chance to win some original **Siren** art!

— Brady Darvin

Hellboy: The Wolves of St. August
Dark Horse

Okay, I'm biased. Hellboy is probably one of my favorite characters in comics today. But in *my* defense, what's not to love? Mike Mignola has created a big, lovable man-monster, as well as the best Kirby hero the "King" never made. And with Dark Horse releasing this fun little story in glorious color (which originally ran in Dark Horse Presents in black and white), well, hey kids…I'm in heaven. When every man, woman and child is massacred in the remote Eastern European town of Griart, Hellboy and friend try to uncover the evil that lies within the town's abandoned church. What they discover is werewolves, ghosts, and the fact that Hellboy has one helluva pitching arm. This little gothic/action/adventure has all the makings of a great Hollywood movie (hint), so for all of you who are big fans of Vertigo or just looking for a fun read, pick this one up. Go ahead, do it. You know you want to.

— Scott Braden

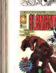


Pig Dog Parade Preview

Horse Press

I have to give credit where it's due: Benn Ray was the one to mention Paul Pope's name to me, but it was J.C. Vaughn who brought in the work that introduced me to Mr. Pope's world. **The Ballad of Doctor Richardson** was a brilliant graphic novel that brought all of Pope's artistic talents to bear. Then there was **THB**, a wonderfully surreal look at life on Mars, equally entertaining for both its art and story. In March of 1996, Pope will release **Pig Dog Parade**, which features characters from **THB**. This new work promises to carry on the fun and excitement that Pope's work is bringing to comics. His art is delightfully frantic, detailed, and surreal, while his writing and story appeal to all ages. This is cool stuff folks, don't be left behind.

— Joseph P. Rybandt

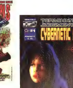


Elementals #1

Comico

If you read the original **Elementals** series, you will definitely enjoy this comic, though someone who's never read this series before may find it confusing. But don't worry, this issue is the first in a series of three that will flashback to the war and explain what happened. It begins where the old story left off after the Oblivion war. Three of the Elementals (Vortex, Morningstar, and Fathom) are talking to a man about the loss of one of their teammates, Tommy (who appears later in the comic). We meet the guy who is replacing their old comrade, but he isn't introduced to any of the other members of the team in this issue. The action begins when the evil eyeball monsters attack a construction site, which calls the original three superheroes to arrive. This series has good potential, though those who just joined the Elementals bandwagon may want to pick up some copies of the original series for a better understanding.

— Cathy Disbrow

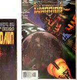


Terminator 2: Judgment Day—Cybernetic Dawn #1

Malibu Comics

The movie was pretty good, but the comic book... Let's just say that if you aren't a HUGE *T2* fan, you might not want to check this one out. **Cybernetic Dawn** #1, story by Dan Abnett and Mark Paniccia, with some help from Gerry Kline, picks up where the *T2* movie left off. Set in 2029 in an America that has been ravaged by war, the story starts out with the main character, Sarah Connor, thinking back over the events of the past. She seeks the help of an old friend only to find that he is dead. Well, just in case you happen to be a *T2* fan, I won't give the rest away. The story-line itself isn't too bad, but it does drag. The art-work could be better, as it doesn't look as slick as some others that we've seen recently. I don't think I'll be standing in line at my local comic store waiting for the next one to come out.

- Jennifer Unglesbee



Eternal Warrior: Wings of Justice

Acclaim

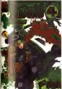
John Dixon was once the original artist on the regular **Eternal Warrior** series. You remember, back before Jim Shooter's departure from Valiant? Back when the Valiant universe was full of promise? Back when they had stories?

Here's a comic which would've fit in nicely in those early days. Writer Art Holcomb and Dixon have put together the best take on the character in quite some time. Set during World War II, the plot follows Gil, who is guarding (at the behest of a Geomancer) a young Luftwaffe officer on a bombing run to England. Hard-pressed to protect this guy's life in combat, Gil has his hands more than full when their plane is shot up by the RAF. Most of the story is set on the plane, which would never have worked if Dixon's art weren't up to the task. It is. Holcomb's story—beginning, middle, and end, all contained in this one normal-sized special—makes for fun reading and matches up well against the best older Valiant offerings.

— J.C. Vaughn

SO STRAP ON THOSE OLD WEB SHOOTERS AND LET'S GO IT'S SURE TO BE A WILD RIDE!!

S.V.P. FOURNIR HI-RE

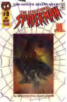


Fantastic Four 2099 #1

Marvel

Back when I was a kid and Mom would drag me off to the store, she'd buy me a comic book and some candy. It was always the same: **Fantastic Four** and a jawbreaker. You had to love the FF; Sue's perpetually bad hair, Johnny and Ben spouting one liners, and Reed in dire need of a Prozac. As I got older, I grew away from "The world's greatest comic magazine" and all of its costume changes and new villains. But now we've got the FF in 2099, due to that nasty ol' negative zone, and I'm thinking I could be hooked again. Packed with action, the book moves from the team escaping the negative zone after rescuing a woman named Chimera (who has attitude to rival Johnny's), to their escape from their own headquarters, which, in 2099 has been turned against them. The art is sharp, the action moves fast, and Karl Kesel opens a number of story lines, all of which will certainly keep this book interesting. This is what action comics should be. If only I could find some jawbreakers.

— Christopher Woodward

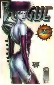


The Sensational Spider-Man

Marvel

"Spider-Man, Spider Man, does whatever a spider can..." Come on, sing along, you know the words! Now that the whole clone thing is over (we all hope! pleeeease?), we can settle down with a brand new Spider-Man title just in time for the holiday season. **The Sensational Spider-Man**, brought to you by Dan Jurgens and Klaus Janson, reintroduces Ben Reilly, who's really Peter Parker, except that Peter left with Mary Jane and doesn't want to be Spider-Man. Peter, that is, not Ben. Confused? Don't be. Just think, "Hey, there's a new Spider-Man in town and it doesn't really matter what's gone on before," and continue on from that point. The Sensational Spider-Man sets up the new status quo for Spidey, complete with a brand new costume, hair color, and job. And I must say, it's a great way to reinvent a great hero.

— Jeff Dillon

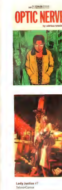


Vogue #1

Image

Do any of you remember Boris and Natasha from *Rocky and Bullwinkle*? Okay, take away Boris and add some purple hair and presto-changeo, you have Vogue! The mysterious Youngblood babe finds herself facing her Russian past. Heavy accents, bad dialogue, and communist rhetoric aren't the only obstacles our little Vogue has to face. Her job is two-fold: stop the leader of the rogue Redblood (a copycat Youngblood gone bad), and find her missing brother. The art and writing are what you expect from Extreme: SLAM, BAM, THANK YOU MA'AM! Brain Witten and Cy Voris expose Vogue's origin like a flashbulb at a **Playboy** shoot, a quick peek just to get you hooked. And the art, with layouts by Marat Mychaels and pencils by Andy Parks... I don't know where to start. It's definitely a **Youngblood** book; big and bloody, with a huge hand ful of ass kickin' thrown in for good luck. So all you Vogue fans out there put down your knives and make-up cases and get out there and get this! It's only three issues (thank god).

Jeff Dillon

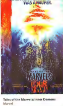


Lady Justice #7
Tekno·Comix
The forces of good, simple home owners in this case, are surrounded by unjust men with an unknown agenda. Violence breaks out, of course (if they went away peaceably this might be **Lady Tranquillity** or something), and the spirit of Lady Justice enters the mortal realm again. Lassie and Grandpa Walton (okay, so they're not called that in the story...but check them out) are among the victims. Who are the bad guys? What do they want? Writer C.J. Henderson and penciller Mike Harris have done a bang-up job, so to speak, with this single-issue **Lady Justice** tale. Even though I enjoyed the previous story arc, single-issue stories make it easier for new readers to pick up what's going on. If you haven't checked out this title before, this issue is a great one to start with.

— J.C. Vaughn

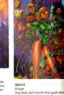
Optic Nerve #2
Drawn & Quarterly Publications
I really like Adrian Tomine, and I like the stories that he tells. His art is reminiscent of Dan Clowes (of **Eightball** fame), but I like it a lot better. He tells stories that could be occurring as I write this; surreal, simple slice-of-life stories. The work is good, and he is easily one of th brightest talents to surface in the comic world in years. But *twice* a year? Give me a freakin' break! This stuff is good, and it's very nearly worth waiting six months for, but monthly or even bi-monthly, hell, even quarterly would be better than twice-a-freakin' year. Anyway, when it does roll around, check it out, but do yourself a favor; forget about it for six month Then when the next one comes out, you'll be pleasantly surprised.

— Joseph P. Ryband


FROM THE DAYS WHEN AN ATLANTEAN PRINCE WAS A PAUPER.
TALES OF THE MARVELS
INNER DEMONS

Tales of the Marvels: Inner Demons
Marvel
Here's just what the market needs, another blatant attempt by Marvel to recapture the critical and financial success of **Marvels**. A land developer is trying to run the bums out of the Bowery in order to build more warehouse space (well, Marvel needs someplace to keep all those cheap **Marvels** knock-offs that no one wants). But the homeless have a secret weapon, and they don't even know it. The mysterious Old Man who's been hanging around is actually Namor with amnesia. His alcoholic sidekick, John Mahoney, figures it out but is struck with a problem: should he help jog Namor's memory because it's the right thing to do, or should he keep his trap shut so that this super-powered loose cannon isn't unleashed back into the world, causing him to lose his only friend and ally in the bargain. Of course, the hobo with the heart of gold does the right thing and puts his life back together in the process. The story (by Fabian Nicieza's brother Mariano) attempts to mix real-life grit with superhero fantasy. The painted pages from Bob Wakelin are a decent mesh of gritty realism and heavy drama. Unfortunately, the format and subject matter of these books will always bring to mind the superior Kurt Busiek/Alex Ross collaboration, and, no matter how good one of these types of book is, it will always pale in comparison to **Marvels**.

— Benn Ray



Gen13
Image
Hey kids, Jim's back!! And gosh dar it....it's about time. Not that the res of the talented artists that work under the WildStorm umbrella aren't talented. Nope, don't mean that at all. It's just that Jim is one o the best artists in the business today and....well, you get the idea. Joined by the original **WildC.A.T.S** team of writer Brandon Choi and inker Scott Williams, Jim has dropped the **Gen13** gang in Rome and where they go, trouble is sure to follow. What's great about this story (as well as the rest of the series) is that Jim and company have gone to great lengths to mak this team up of flesh and blood characters that fans can relate too. Yeah, its got action adventure and beautiful women, but it also has cool characters that mean something to the reader by the end of the book.
Did I mention the beautiful women?

- Scott Brade

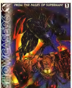
THE OFFICIAL GUIDE TO
THE X-FILES
X
Foreword by
Chris Carter

The Official Guide to The X-Files
by Brian Lowry
Harper Prism

Who knew? Who knew that Gillian Anderson (Agent Dana Scully) once had a nose ring and multi-colored hair? If you enjoy **The X-Files** and think you've missed something in the first three seasons, pick up this book. Everything, and I mean *everything* ever done, discussed, developed or evolved on the show is exposed and detailed to the point that, after reading it, you too will trust no one.

The Official Guide to The X-Files illustrates how the show was conceived, how it is made, and includes dossiers on every character appearing during the first three seasons. In fact, every episode and its ratings are detailed enough so that anyone can pick up the series (now slated to run at least 5 years) and know exactly what's going on and with whom. For a casual viewer of the show, this book is tremendously helpful, and, to an X-Files fan, well let's just say...The Truth is Out There.

John D. McGonigle


FROM THE PAGES OF SUPERMAN!
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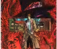
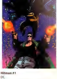
SHOWCASE '96
STEEL & GUY GARDNER: WARRIOR
AQUALAD • METROPOLIS S.C.U.





Showcase '96 #1
DC

The first **Showcase** of 1996 features a heck of a brawl. Guy Gardner, Warrior going up against his very own clone, The Enforcer. Not to be confused with Dirty Harry, The Enforcer's after Guy to claim the Gardner name for his own, and he picks up a strapping fellow named Sledge to help him out. Not to be outdone, Guy gets assistance from that dashing lad John Henry Iron. Speaking of dashing lads, Diamond Comics' Steve Geppi and Tom Sormonth make an appearance before things get too hairy, reminiscing with their old pals, John and Guy. Aqualad, in what is billed as "the final appearance of Aqualad," gets to flex some venous gill as he finishes up his training with Atlan. The best of the three stories, though, is Scott Ciencin's treatment of one of Metropolis' oldest, perhaps forgotten heroes, Brooklyn. Roger Robinson's and John Nyberg's art is particularly appropriate to the story of this aging hero showing he's still got what it takes to win the battle and get the girl.

— Lance Davis

Blood & Shadows
DC

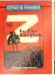
This work has been talked about for about two years. So when the preview copy finally stopped by my desk, I was a little dumbstruck. I'm a big fan of both Joe Lansdale and Mark Nelson, so for the past two years I've been waiting for this project but never thought it would ever show up. Was it worth the wait? Hell, yes! Lansdale and Nelson bring us a story involving the God of the Razor, who is one evil muther. He's the guy who's in charge of all the sharp things we encounter in our lives. Our hero is Chet Daly, a private dick who stumbles into the world of knives and blood quite by accident. The series is going to be four issues and it's going to be great. Mark my words.

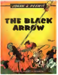
— Joseph P. Rybandt

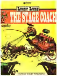
Hitman #1
DC

Is it me or does writer Garth Ennis have a flair for violence? I mean really good, shoot 'em-up-and-make-it funny violence. In this new ongoing series, Ennis took his character that he created for the **Bloodlines** cross over a few years ago and gives him some punch. Actually, he gives him some bullets. The story here is Tommy Monaghan, a meta-human with the powers of x-ray vision and telepathy, who goes by the clever code-name Hitman. Part Punisher, part Lobo, and a whole lot of fun. His job is to kill other meta-humans for cash. The only problem is a little something inside him only allows him to kill people he deems bad. So don't expect him to come gunning for Superman or anything. The only other drawback is if he takes up a contract on someone like the Joker, which he does in this issue, it seems highly unlikely that the powers that be at DC will allow him to actually kill such a lucrative and important character. So expect a lot of failures for the Hitman, as well as a lot of characters created specifically for him to kill. Also expect a lot of action and a lot of laughs. Hell, just expect a lot from this series.

— Benn Ray



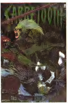




Lucky Luke: **The Stage Coach**
Johan & **Peewit: The Black Arrow**
The **Adventures of Spirou & Fantasio: Z Is for Zorglub**
Fantasy Flight Publishing

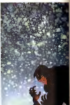
From Europe comes three books of good old fashioned fun. They range in genres from Western (**Lucky Luke: The Stage Coach**, in which Luke must get a Wells Fargo stage coach loaded with passengers and gold across a territory crawling with bandits and Native Americans), to fantasy (**Johan & Peewit: The Black Arrow**, in which Peewit and Johan must outwit a band of thieves in the forest to make the land safe), to sci-fi (**The Adventures of Spirou & Fantasio: Z Is for Zorglub**, where Spirou and Fantasio help their longtime friend, Count De Champignac, defeat the evil scientist Zorglub the Genius in a battle of wits). However, despite their differences in their subject matter, all three definitely have some similarities: These books are packed with humor, they all take the reader on an adventure, and the artwork in each is a very conscious nod to early American comic strips. So, if you like the **Asterix** type of comic, give these books a try. They'll have you wanting more of this import. Ooh, imported comics, now doesn't that sound classy?

— Benn Ray



Sabretooth Special #1
Marvel Comics
Sabretooth has escaped from the mansion, and it's up to the original X-Men to track him down. No this isn't an ad for the latest X-game from Nintendo (although give it a couple of months), this is a one-shot by former X-guy Fabian Nicieza (I'm gonna pronounce it however the hell I want) and former **Hulk** guy Gary Frank. The story is really good, and it ends with a lot of possibilities for the X-Men (like you didn't see the lack of resolution coming from a mile away). It was pretty cool seeing the original "used-to-be-so-golly-gee" X-Men hunting down the vicious killer. I really want to tell you what happens at the end, but I don't want to ruin the play-at-home fun. Oh yeah, the cover is chromium, so I think that just about locks it in, now doesn't it?

Joseph P. Rybandt



Sin City: Silent Night
Dark Horse
Frank Miller gets everyone in the holiday spirit with this **Sin City** one-shot. *Marv* sets about freeing a young girl who's being held captive by some thugs. Miller's rich, noir-ish style screams for attention in **Silent Night**, as he strips the book of just about everything. **Silent Night** is a most appropriate title here because, except for one word balloon, there is no dialogue; the front cover shows only an image of a bloody *Marv* in the snow (no title, no company logo, no price), and the inside panels (30 panels in a 26-page story) are kept to a minimum. This, however, does not mean that there's very little to like here. This book is incredibly rich in tone and mood. His use of shadow is, if this is possible, better than ever. So if you picked this off the rack, thumbed through it, and tossed it back thinking that there's not much to it, go back and spend a little longer than the few seconds it takes to turn all the pages and glance at the great big, pretty pictures. Read his art, man.

—Benn Ray

Death: The Time of Your Life #1 (of 4)
DC/Vertigo
Well, it's about time. Just about everybody's favorite Endless sibling in is back in another mini-series. This issue sets up the story concerning a female pop star named Foxglove, her lesbian lover Hazel (whom Foxglove must keep secret from her adoring public or run the risk of looking like a K.D. Lang/Melissa Etheridge wannabe), and Hazel's child Alvie (who seems to have an odd resistance to high altitude falls). Also mixed in are Foxglove's father-like manager, Larry, and Hazel's lawnboy, Mauro. Foxglove has left Hazel at home and is busy living the celebrity lifestyle when she gets a haunting visit from Larry and a rather demanding call to return home from Hazel, both of which she pretty much blows off. The problem with a fast-paced lifestyle is that you don't have time for the *really* important people. So what are the implications of all this? What's going on? Where is this leading? Well, this is a Neil Gaiman story, so only time can answer that, but couple Gaiman's words with great art by Chris Bachalo and Mark Buckingham, and it's time well-spent.

— Benn Ray

TUG & buster
by Marc Hempel

TUG & buster
Art & Soul Comics
Awesome, Bitchin', @*%#!!" It's statements like these that give the right impression about the newest creation from Marc Hempel, **TUG & buster**. There are no men in tights or men with big guns, just these two "endearing jerks." And what a pair they are: buster, kinda like Calvin on acid (but with a testosterone level off the scale), and TUG, the true embodiment of manliness — big, tall, 5 o'clock shadow, and the personality of a granite statue. Issue one revolves around the pursuit of...women (is there anything else? Yeah, right! And I'll be ice skating with Satan if these two ever hook up. Well, strap on your skates buster, let's go. Marc's art and writing are just outrageous. His bizarre twist on hero worship is worth the read. I know you're going say "Hey, it's one of those nerdy B/W comics with "alternative" humor and characters with big heads. Why should I read it?" Because I said so. And it's just plain funny.

— Jeff Dillon

X-Force #50
Marvel
This is the battle you've been waiting for, mutant fans. One whole issue of Cable and Domino vs. the X-Force. You can guess how this one turns out, but that doesn't make the issue any less exciting. The battle spans nearly the whole issue, as the X-Force, under the control of the villain who won't die, Sebastian Shaw, and his faithful assistant Tessa (who's discovered telepathic abilities) send that lovable bunch of mutants up against their leader. If you've never read **X-Force**, this is a good one to start with, as the team is reintroduced at the beginning of the issue. Adam Pollina's pencils are detailed, and the colors are fantastic—visually, this issue is stunning. And Marvel was even able to pry Rob Liefeld away from his Image duties to draw the variant, fold-out, wrap-around cover. It's good to see Liefeld returning, if only briefly, to the book that helped make his name in the industry.

— Christopher Woodward

Are They Still Good?

A brief survey of titles we've recently reviewed

Astro City • Image
Yes! By all means, this title is good. It practically defines "good."

Captain America • Marvel
Yes! Mark Waid is putting miles between this run and the previous three or four years of odious meandering. Great stuff (while it lasts).

Dark Horse Presents • Dark Horse
Yes. Paul Pope's story is worth the price of admission, and the previously unseen Jack Kirby center spread was a nice bonus. If they stayed away from bad Aliens stories, this book would be a "Yes!" and not just a "Yes."

Mars Attacks • Topps
Yes! And no, we're not going to let up on this one until all of you are reading it.

The Power of Shazam! • DC
Yes! Jerry Ordway's cruise around Fawcett City continues apace.

Powers That Be • Broadway
Yes. An interesting start for Star Seed. Solid story.

Preacher • DC/Vertigo
Yes. Still many more people available to be killed.

The Sandman • DC/Vertigo
Yes! We don't give that many pages to books that aren't very, very good.

Sandman *Mystery Theatre* • DC/Vertigo
Yes. It's getting weirder. And Leon's getting larger

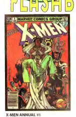
Starman • DC
Yes! We know we're always talking about this book. You know why? It's good.

Thor • Marvel
Yes. This book was nowhere near **Captain America** level badness, but the retrofit here has worked an equal, if somewhat darker revitalization. When Ellis leaves, Messner-Loebs arrives, so don't expect a drop.

Wonder Woman • DC
No. Well... maybe. **Wonder Woman** #105 wasn't even in the same ballpark with John Byrne's excellent work on #101-104. Not enough story for an entire issue. This title still bears watching, but watch closely.

Overstreet's FAN FLASHBACK

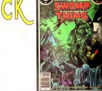
Since this is our big end of the year issue, we decided to tak a look at the comic equivalent, which you know as the Annual. Here's a look at some of the better Annuals that hav been done and are still affordable for some bizarre reason that could only be explained by the mistake of a benevolen supreme being; that's right, we're talkin' speculator error.



X-MEN ANNUAL #6

Marvel
Cover Date: 1982
Writer: Chris Claremont
Pencils: Bill Sienkiewicz
Inks: Bob Wiacek
Current Guide Price: $5.00

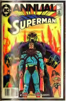
Man, that Dracula dude can be one annoying villain. One minute you're his slave, the next he says you're free, then, next thing you know, you're flying around committing evil deeds and serving him again. Such is the plight of Storm in this Annual. Dracula has need of her in acquiring something called the Montesi Formula, an incantation that destroys all vampires but ultimately forfeits the soul of the person invoking the spell. Also after the Formula is Dracula's daughter, Lilith, inhabiting the body of Kitty Pryde and controlling Colossus. Throw a group of somewhat confused X-Men into the mix and you've got one wacky, action-packed story. Of course, this *is* the X-Men, so what we like to call the "Angst-Factor" also comes into play, with Kitty trying to deal with the divorce of her parents, as well as with Storm reliving an early childhood trauma. Especially powerful, and worth the admission price alone, is a scene with Wolverine dealing with an innocent victim of the Vampire's bite.

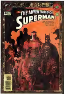


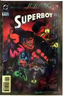
SWAMP THING ANNUAL #2

DC
Cover Date: 1984
Writer: Alan Moore
Artists: Steve Bissette and John Totleben
Current Guide Price: $3.00

Years ago, before he became know as The Image Scribe, Alan Moore was doing powerful, important work for DC. OK, so maybe that's common knowledge. Nevertheless, this **Swamp Thing Annual** is a perfect example of the powerful pen of Moore. Swamp Thing must journey into the regions of Hell to reclaim the soul of his beloved Abby, who was wrongly sent there by her evil uncle, Arcane. Aiding him in this task are Deadman, the Spectre, the Phantom Stranger, and the Demon. Along the way, he even encounters Alec Holland (!?) in Heaven. Page after page, panel after panel is packed with some of the most beautiful art this medium has ever seen. Complimenting Bissette and Totleben's images are some really fantastic coloring work by Tatjana Wood. Upon recovering the lost soul, Demon and Swamp Thing then blast their way out of the nether regions (and they deliver Arcane a well deserved kick in the head in the process). This tale, a journey of love, loaded with cool guest-appearances and dripping with horrific images, is a prime example of an excellent piece of work.







SUPERMAN ANNUAL #11

DC

Cover Date: 1985

Writer: Alan Moore

Artist: Dave Gibbons

Current Guide Price: $5.00

And speaking of Alan Moore, here's another great one by the master. It's Superman's birthday, and some pals drop by his pad to give him some gifts and have cake and ice cream. The friends in this instance are Wonder Woman and Batman and Robin, and Supes' pad is his Fortress of Solitude. However, upon their arrival, they discover the Man of Steel, basically a guy who has everything, has just gotten everything for his birthday (and it comes fully equipped with an intelligent symbiotic plant/fungus that has attached itself to the Big Blue Boy Scout's chest). This gift was sent to him from Mongul, inter-galactic baddie extraordinaire. While the plant feeds off of Supes' bio-aura, it telepathically gives him his heart's desire, in this case, a life on Krypton with his family. Of course things aren't perfect in this utopia. With the aid of Batman and Robin, Superman frees himself from the plant while Wonder Woman is busy distracting Mongul. Unfortunately, in all the confusion, the alien plant attaches itself to Batman, giving him his heart's desire, his parents. But, as these things go, Batman is freed by Robin and the villain gets his just-desserts, his own heart's desire via his gift to Superman. And in his artificial dream world, Mongul gets to be ruler-supreme. Moore's story, through the use of this plant-generated fantasy world, gives us clear visions of what is at the center of these characters; their motivations, desires, and fantasies.

THE ADVENTURES OF SUPERMAN ANNUAL #6
SUPERBOY ANNUAL #1

DC

Cover Date: 1994

Writer: Karl Kesel

Pencillers: Brock L. Hor and Greg S. Luzniak

Inkers: Curt A. Shoultz, Dave Bendar, Dan Davis, Peter Gross, Jackson Guice, Ray McCarthy, Luke McDonnell, Andre Parks, Andrew Pepoy, and Stan Woch

Current Guide Price: $3.00 (each)

OK, so it's only a year old and that's not much of a Flashback. We'll give you that one. However, this overlooked 2-part DC Elseworlds story is definitely worth a second glance. And technically, even if it's a month old, that's still a Flashback, so you have to give us that one (besides, what do you want, a Flashback of some 40 year old over-priced comic done by some guy who spent his entire career drawing the same duck over and over and over and over...). Plus, once you read this story, you'll give us extra points for turning you onto it. An alien invasion conquers Earth. Meta-humans are either destroyed or banished. The alien horde kills 1,000 people every time a costume is sighted, 5,000 more each time a meta-human raises a fist in defiance. So, the masses turn against the heroes and, as a result, become easily enslaved by their invaders. However, an underground exists, and, after years in hiding, Jimmy Olson (one of the resistance leaders) recruits the aid of Superman, Batman, Wonder Woman, Flash, Green Lantern, Superboy, and Metallex (Lex Luthor's mind in Metallo's body). They plan one last strike to free the Earth. The effects of years of defeat on these heroes only reinforces their characters in the regular DC continuity. It's powerful, dramatic, sweeping, and just plain fun.

OVERSTREET'S FAN 15

FAN FIFTEEN OF 1995

So then they tell us that Stereo doesn't work in the print medium. But boy o' boy do we got it now. **FAN** proudly presents the FAN Fifteen Letterboxed Edition!

1 **Gen 13** # 1 (variant editions)
By far the event that took the funny book world by storm! Bravo!

2 **Lady Death** #1
It must be that sparkle in her eye that has smitten the world's population of pre-adolescent boys.

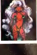
3 **Shi** #1
The little comic that cou

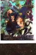
8 **Lady Death II** #4 (Lady Demon variant)
The kids dig the chicks with really big...morals.

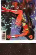
9 **X-Men Alpha**
What If the X-Men went through Zero Hour?

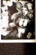
10 **Wonder Woman** #85
Once again a big round of applause for Mike Deodato. Byrne

11 **Lady Death II** #1
A big round of applause f
whoever invented breast
and Chromium (we think
may be God).









4 X-Files #1
Now you can experience glorious paranoia both on screen and in the comics. By the way, we never landed on the moon.

5 Gen 13 #2 (mini-series)
A case of the glut made good. The hardest to find of any of the **Gen 13** mini-series.

6 Gen 13 #1 (mini-series)
The comic that started it all for the hip and young mutant wannabes.

7 Shi #5 (Silvestri variant)
Where there's smoke, there's fire. These days were there's a comic, there's a variant. Same thing.

13 Ash #1
Now every kid wants to be a firefighter.

12 Poison Elves #1
Quality story, quality art, and a low print run. Look for this elf-with-an-attitude to be with us for a good long while.

14 Zorro #3
Lady Rawhide later left the crime-fighting biz to open the first wild west lingerie store.

15 X-Man #1
A year later and we still don't know who the hell Nate really is!

OVERSTREET'S FAN

fore cast

Well the year is over, but the comic world marches on. We
*this little thing here at **FAN** called the FAN Forecast.*
Basically, we're giving you the inside tip on some comic
that have potential to be major players down the roa
But, even if they don't "go up," they're still well worth
time to check out. (Remember kids, comics are for re
ing and enjoying!) Anyway, let's take a look back and
how we did over the past year...

FAN #1

We picked **Books of Magic** #4, and it still has a lot of potential. This was the first official, outside of **Sandman**, appearance of Death sanctioned by Neil Gaiman. Whew! An now that **Sandman** people are gonna have to find a new place to call their own, this book has the makings of a real fixer-upper.

FAN #2

It's safe to say that **FAN** was the first to make the call on **Starman**. Good story, good art, whadda ya need, a road ma Issues #0, and #1 are HOT! **Ghost** didn't take off like we thought, but just wait and see if they do a movie. Regardle it's still a good book.

FAN #3

Barb Wire is still doing OK, but nobody's even seen the mo yet. So cool your jets **FAN**-boy! **Uncanny X-Men** #168 introduced us to Madelyne Pryor who recently played a part in th young Nate's (from the post-Age of Apocalypse) life. She's o of the picture...for now (insert creepy, 30s-ish monster movi music here).

FAN #4

Hoo-Boy! **FAN** hit the motherload this month. We had thre count 'em three, HOT picks in one month. These books wer more than HOT, they were double-plus good HOT. (Is **1984** George Orwell still required reading in High School, or has been replaced by that novelization of **MYST**?) **Preacher**, **X-Man**, and **Poison Elves** all burn up the stores. **X-Man** has cooled a little, but do we really even need to say anything about the other two?

FAN #5

These books were a real no-brainer, but we get paid either way. **Ms Marvel** #16, 17, and 18 introduce us to Mystique. A of people knew this, but some had forgotten. **Avengers Annual** #10, brought us the first appearance of Rogue, and man o' man, what an appearance! So even though, they we already "pricey," these books have gotten a lot more attent

CHAPEL
CYBER FORCE

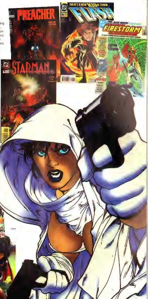
FAN

In this issue we did a special on the rave of **VARIANT MADNESS** (Coming this summer to a theater near you!), that is still sweeping across this (soon-to-be-involved-in-Bosnia) land of ours. Every darned book out there on the market has a variant, and for now fans are eating it up. But how long can it last? Well, it could last forever, but it probably won't.

FAN

Well, we kind of hit the skids a little bit last month. It must've been something in the water. **Fury of Firestorm** #24? The Blue Devil? What the Hell were we thinking? Actually it could happen, ya never know. We were a little closer to the mark with **Flash** #92 and **Impulse** #1. **Impulse** is gaining new readers, and lo and behold if they want the first appearance they gotta go to **Flash** #92. And believe you me, go there they will.

Next month on a very special episode of the FAN Forecast, Patch and Jon narrowly avoid being blown to bits by a burning car with a person trapped in it on the freeway! Be there!



BLACK & WHITE

CELEBRATE
YEAH!
WOW!
COOL!
HEY!
HOT!
DIVERSITY

MIKE GRELL
MAGGIE
THE CAT

MAN AGAINST TIME

SHIPPING
IN
FEBRUARY

ONLY FROM
image COMICS

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CONTEST WINNERS

…VERSTREET'S FAN™ IS PLEASED TO CONGRATULATE ALL THE WINNERS OF THE CONTESTS IN ISSUE #4.

LADY DEATH CONTEST

…WINNER

FIRST PRIZE WINNERS

PO WEI LEE
EUGENE, OR
AGE 19

PATRICK BUTLER
AUSTIN, TX
AGE 25

…ND PRIZE WINNERS

…RELD, CT

JON HOUGO
MINNEAPOLIS, MN
AGE 31

SHAWN PRINTZ
HARRISONBURG, VA
AGE 24

PAUL LYNCH
ASTORIA, NY
AGE 15

M SPRINGFIELD
JOPPA, MD
AGE 36

…PORT CT

ROBERT PINTRO
W. HEMPSTEAD, NY
AGE 41

TEKNO CONTEST

GRAND PRIZE WINNER
JERRY WIGGIN
LEWISVILLE, TX
AGE 25

FIRST PRIZE WINNERS
RAY HORNING
HAMILTON, ONTARIO
AGE 39

MARK FESTON
GLENDALE, CA
AGE 29

[illegible]
VALLEY STREAM, NY
AGE 14

SECOND PRIZE WINNERS
DOMINIC ROMERO
ALBUQUERQUE, NM
AGE 15

TINO RUBIO
OTTAWA, IL
AGE 43

BOB OTTO
LAKEWOOD, CO
AGE 70

ANTHONY AMPLO
STATEN ISLAND, NY
AGE 39

GREG SIEGEL
RIVER RIDGE, LA
AGE 28

TODD DEWAYNE
NEWBURGH, IN
AGE 28

ROBERT NUTTER
BROOKLYN, NY
AGE 40

FADI EL-HAJJEH
WHITBY, ONTARIO
AGE 25

ANDY LEBRON
BRONX, NY
AGE 32

RON KAHAN
AURORA, CO
AGE 29

…ER CONTEST

…WINNER
…YORK, NY

FIRST PRIZE WINNERS

KIM HILDEBRAND
STATEN ISLAND, NY
AGE 30

STEVEN OWEN
FORT MORGAN, CO
AGE 29

NICK SZYMCZYK
BOLINGBROOK, IL
AGE 15

JAMES [illegible]
TAMPA, FL
AGE 25

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a look at what's hot and what's not in the comics market

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1995—A LOOK BACK

It was the best of times, it was the worst of times... While not the most original phrase, it does sum up the topsy-turvy comic market of 1995. Picture the wavy lines of a television flashback floating in front of your face....

RECENT COMICS

The X-Men crossover, "Age of Apocalypse," opened the year with strong sales and a lot of excitement. Sales enjoyed a four month boost from the non-X-collectors, who were reading the story out of curiosity. Marvel won over apprehensive retailers with the strong sales from the 8 or 10 first issues that were planned. Nothing sells better in this business than a #1, even the X-Men. "Age" was a definite hit.

Then along came **X-Men Prime**. This comic failed miserably in its attempt to launch the new "Age" readers back into the regular books. The readers left and sales of the new X-books have not been the same since, not even reaching pre-Age levels.

A similar effect is being felt in the Spider-Man line of comics. The Spider-Man franchise has enjoyed one of the most loyal followings in the comic industry. I don't have to emphasize how important the character of Peter Parker is to the Spider-Myth. A lot of us went through high school and college with Peter Parker; he grew up with us, grappling the problem of careers and marriage as we did, reflecting our own life experiences.

Unfortunately (or, perhaps, fortunately), most of us don't suffer from amnesia for fifteen years while a clone lives our life for us. Long-time loyal readers, adults who could afford 6 **Spider** books a month, were put off by the changes this year and eventually stopped buying. Customers that have complete runs of **Amazing Spider-Man** back to issue #1 took it off their Save/Hold list. Younger fans who didn't have an extensive history with the character are still buying, but there aren't enough to make up for the loss of th older buyers.

The only Spider-books that generated any small heat i 1995 were **Amazing** #400 and **Sensational** #0. **Amazing Fantasy** # 16, the ultimate gimmick book, was a dud because the adults who could understand the significan of what this comic represented had stopped buying the The same thing applied to **Untold Tales of Spider-Man**.

If you want to sell comics about the Peter Parker Spide Man, try it in **Amazing Spider-Man**. Nobody cares about some clone they just met. Just step out of the shower an say it was a dream, Marvel.

Another hot book that peaked too early this year was **X-Files**, from Topps. This was a classic lesson in supply & demand. Short supply of the first two issues, caused by retailers underestimating the popularity of a semi-hit TV show, created a demand-heavy market with skyrocketin prices. This property brought a lot of non-comic fans int lot of stores, but many left empty-handed.

If **X-Files** had been put out by Marvel or DC (real comi companies, not card manufacturers), we would have all second print copies of that book to sell those people th week after it came out. This is especially true of DC—as with the **Death of Superman**, they know how to handl hot book when the general public is clamoring for it.

But we never had those 2nd prints, and most of those customers never came back to those stores. You only ge one chance to make a first impression. Even comic colle tors who are used to the Hot Book Syndrome won't star collecting a new series if they can't start with or find the first couple of issues with reasonable ease and cost.

A perfect example of how this concept does work wo be **Gen13**, from Image. This instant sell-out was second printed to allow the overall audience to grow, which ma it one of the best selling books of the year and launche very successful monthly series. This could have been **X-Files'** strategy. Instead, Topps sold their newsstand copi hrough the mail at $5.00 each, and six months later finally rought out the **X-Files Special**, which reprinted the first two books— too little, too late to fulfill the immediate, nstantaneous gratification demanded by the modern consumer.

Who buys this book now? Fans of the show who also collect comics. This is a shame, since, with the exposure eceived in **TV Guide**, this book could have been a breakhrough hit for our industry.

[illegible] THE YEAR

Some may recall this year for the seemingly drastic hanges in the method of distributing comics that didn't ive up to anyone's expectations—publisher, distributor, etailer or fan. I will always remember it, however, as The ear Of The Bad Girl. Comics like **Shi**, **Lady Death**, **Vampirella**, **Razor**, **Dawn**, and even **Double Impact** bathed in sales whose increases corresponded with the rising level of hormonal activity of their customers.

We should be careful, however, not to lump all of these ooks together in one group as so many have been doing. es, they feature scantily clad women on the cover or inside he comic somewhere, but that's where the similarities end. Let's take a fresh look at these comics, individually.

[illegible]

Forget the variant covers and the **Fan Appreciation** ssue. Forget the mini-series and the cute Image cross-overs nd the card set. If Bill Tucci could publish **Shi** every other onth on a consistent basis, it would be the best selling omic in the direct-market. Period. It has all the elements hat make up a great comic: a strong story and dynamic art.

ALWAYS FOR DAWN

The evolution of the Cult of Dawn really took off in 1995. inus published the first two issues of **Dawn**, which sent ollectors scurrying to find any copies of it or **Cry for Dawn** nd sent prices shooting to record highs. These prices are taying there too, while demand remains very strong. This ype of market endurance is unusual for modern comics, which says a lot for the quality of this series.

[illegible] EVIL ERNIE

By far the most successful mini-series of the year, Lady eath has been mistakenly type-cast as a bad girl. The **LD/EE** comics from Chaos should be categorized in the orror or comedy-horror genre. The two of these characters ave killed more people than Apocalypse ever dreamed of. rian Pulido is the only writer I know that makes genocide un. I guess the sexy art by Steven Hughes has us all distracted.

[illegible]

There was a lot to discuss regarding Vampirella this year. e consensus was that the new model that plays her at e big comic conventions fills out the suit better than the st one. I'm still trying to figure out which sold more pies: the comics or the Polaroids that you could buy posg with Vampy at conventions.

The rest of the lot is mostly made up of folks trying to cash in on the trend. This trend peaked last summer when demand for Vampirella stuff waned a bit because the shelves were suddenly full of books like **Double Impact**, **Hellina**, **The Girls of Black Out**, and the rest. Some comics like **Razor** (which have been around a while) rose above the rest, but, for the most part, this group is decidedly unremarkable and caused a mini-glut of sorts in this genre.

SECOND TREND OF THE YEAR

It was like a license to print money. Variant Cover/Special Edition Madness swept through the country like a disease that everyone wanted to catch. **Dawn**, **Hs**, **Tomoe**, **Cyblade/Shi**, **Ripclaw**, **Deathblow** and more all published special convention variants.

If you went to some of the big conventions, you had the opportunity to buy these company-direct. If you didn't go, you had to pay marked-up prices to guys like me because we would buy loads of them at the end of the show and take them home to sell there. There isn't one variant that failed to sell out for me back home.

Then there were the randomly-packed variant covers. Most of these were from Image, Chaos, and Crusade. Bonus books packed every 5-10-25-50 copies inside each case, many of which were unsolicited specials retailers didn't know about in advance and became hot books before anyone even knew they existed. Some like the **Gen13** variants became the most sought after comics of the year.

It seems like we've been down this road before. Remember the Valiant Gold and Platinum Books you overpaid for two years ago? What are they worth now? The retail prices on these comics are nowhere near what people were getting for those at the time, but the same danger is there. When you buy something like this, you should be buying it because you want it in your collection, not as an investment. Odds are, the only guy who will make money off that type of book is the guy you bought it from.

THE POWER OF "WORD OF MOUTH"

Call it "word of mouth" or "buzz;" it's attatched to the comics that people talk about around the racks at the local comic shop and recommend to their friends because they just enjoyed them so much. It's what turned long-shot small titles (i.e. **Bone**, **Cerebus**, and **Sandman**) into cult hits. They put back the fun in funny books. And in 1995, there were lots of them.

At times it seemed that DC was publishing most of them. **Preacher**, another Vertigo title that has risen very quickly to the top of many want lists, is to comics what *Friends* is to sitcoms: the season's biggest hit that everyone should have anticipated due to the track record of the creators involved. Garth Ennis's work here stands up along side other stories I consider classic examples of what comics can be. **The Watchmen**, the first **Sandman** story arc, or the first 12 issues of **American Flagg** come to mind. These stories all pull at the way you think— **Preacher** does that too.

Other DC books of this type were **Goddess**, **Books of Magic**, and **Vamps**. The Ennis connection sent a bunch of folks digging out **Hellblazers** wherever they could find them. Mark Waid was also on a hot run with **Flash** and **Impulse**, drawing much positive feedback, though the second most requested DC book after **Preacher** was **Starman**. Heck, it might even be a tie. The quality of this book is drawing new readers every month.

Image Comics also has their share of players on this list. I mentioned **Gen13** earlier. Sure the variant covers tweaked everybody's "inner collector" and got the market all juiced up, but it's on everyone's Save list, and they all enjoy it immensely. The only comic that I've seen become a must for everyone faster than **Gen13** was **Spawn**, which is still Top Ten material every month.

Alan Moore's **WildC.A.T.S.** stories still keep folks buzzing. **The Maxx** made a big, big, big, comeback this year thanks to MTV. The animated series created so much interest and demand that dealers were pulling all their **Maxx** books from the glut of 93-94 out of their quarter boxes and selling them for $3-$5 apiece.

It's easy to see why *Marvel* was desperate enough to try dominating the market with their exclusive distribution ploy when you realize the extent to which the independent or small press has grown since the last Indy boom of the mid-eighties. Combined with other independents I've already mentioned, these books constitute the lion's share of my new book business, which is controlled by the demands of my customers—that's the part we have to remember.

People want comics like **Oz**, **Bone**, **Strangers in Paradise**, **Wandering Star**, **Milk & Cheese**, **Starchild**, **Soulsearchers & Co.**, **Thieves and Kings**, and **Negative Burn**.

Some books have risen out of this very talented pack to draw even higher accolades. **Stray Bullets** by David Lapham is one of these comics. **Stray Bullets** deserves every bit of praise it gets, and if you haven't read it yet, you should. **Poison Elves** and **Animal *Mystic*** from Sirius (House of Dawn) also belong in this group.

Don Rosa's **Life and Times of Uncle Scrooge** is an epic story that will be relished for generations, but it needs to be published in one large volume. It's easier to read that way, and loads of people missed the boat on the first four or five issues.

BEST NEW SERIES 1995

When I sit down to read **Kurt Busiek's Astro City** from Image Comics, I feel the same sense of awe and enchantment that I got when I was 6 years old and read my first **Spider-Man** and **Fantastic Four** comics. A lot of us spend our lives reading comics in an effort to recapture that magic feeling we once had as kids. For me, **Astro City** has brought that magic back, and that's the highest compliment I can give any comic book. Thank you, Kurt.

OLD STUFF—SILVER AND GOLDEN AGE

This is where all the lost Spider-Man fans came to play. **Amazing Spider-Man** #1-150, the real Peter Parker years, are the hottest thing on the market. High-grade copies of these books are what many picky consumers are demanding. They are patiently waiting for these high-quality copie to surface, and are paying above guide prices for the key books they want.

Completists are using the mid- and lower-grade copies available in the marketplace to fill holes in their collection usually at discounted prices because these comics don't move as quickly. With a little work at a decent sized comic convention, loads of good deals can be found.

Finding a good comic convention is getting tougher. Most shows in the northeast seem to be sports card show with a smattering of comic dealers. Right now there is onl one all-comic show in all of Connecticut every month, in East Hartford.

The national show arena, on the other hand, is suffering no shortage of dealers who are willing to drive 3-5 states away to find a decent marketplace. The big conventions i NY, Philly, Chicago, San Diego, Dallas, and Detroit still know how to draw a crowd.

Everyone, retailer and collector, is buying Golden Age comics whenever and wherever they can find them, usua in any grade. Superhero comics lead the pack, but I also have fielded many requests for pre-code horror and scien fiction comics. I've also sold quite a bit of Dell comics fron this period and found TV & Movie comics to be extremely popular, not just with comic fans.

TOYS AND OTHER COOL STUFF

You can find one hot, short-packed toy per month if yo average it out that way. The year started with the death o the **Power Ranger** market when supply caught up with demand. I hope you were not one of the ones who paid $100 for a **White Tigerzord** when it first came out. Some the hot toys were **Invisible Woman**, **Malebolgia** (this ye most mispronounced word by fans), **Legends of Batman Riddler**, **Batman Forever**'s **Riddler** and **Two-Face**, **Phoenix**, **Grifter**, **Troll**, **Rhino**, **Bane** and any of the **Warn Brothers Store Batman** Exclusives. **Ultra-Force** figures h black carded chase figures in each case also, and I've see variants of **Night Man** and **Hardcase** already.

The real deal on the toy market right now is *Star Wars*. The originals are desired on the card by nearly every *Sta Wars* fan. Pay now or pay more later. There's currently a strong focus of interest on acquiring *any* **Luke Skywalk Han Solo**, or **Princess Leia** figures. These are the key pi that experience the strongest price increases, along with **Darth Vader**.

The new Kenner *Star Wars* figures are a great way for economy-minded fans to get in on the action. You can s from the beginning without paying too high a price for them yet. Hopefully Kenner will keep toy stores well supplied with these items.

In 1995 I also saw increased demand for old Mego her and **Super Powers** figures. And only if I forgot to put the on display would *Nightmare Before Christmas* items hang around for a day or two before selling

Premium Rings were a big part of my convention sale this year as well, usually because I was the one guy who had this type of item at comic shows, but I see that char ng as other dealers and collectors are discovering the joy of ring collecting.

HE UPSHOT

There are two final things that I need to mention that were important to me in this industry in 1995:

1. **Overstreet's FAN** continues to use the three-grade/three-column price listings in the magazine. This is an important point that is there to inform people that not all **Hulk** #181's are created equally. Price guide magazines that list one NM price are doing an injustice to their readers.

2. A public note of thanks to Mike Renegar and Joe Rybandt, the two guys who edit this column and make me sound so intelligent. Kinda. You're doing a great job guys. Keep up the good work.

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Sometimes, just sometimes, a year is like a box of chocolates: a weary, pathetic, cheap gift that indicates little to no agination whatsoever. I mean, it's not like nobody's ever seen a box of chocolates before. You know exactly what you're going to get—a bunch of candy-coated, palate-irritating crap with maybe a couple transient bursts of happiness. It is apparent, however, that the major candy companies know that consumers will continue to buy the same box of chocolates over and over again, as long as they put new wrapping paper on it.

Welcome to the 1995 year-end review. Thank you for joining us in the daunting task of actually attempting to recall the pertinent events of the comic industry's past year, which, for some of us, is nothing more than a big, primary-colored blur.

Anyway, let's press on in a frenzied attempt to scrape the remains of 1995 off our collective shoes...

[illegible]

X-Files #1 arrived in January. By February it was clear that the first three books had been under-ordered. By August, the **X-Files** comic had appeared in **TV Guide** (the nation's best selling magazine), which clearly became responsible for bringing in quite a few new readers. This feat alone was enough to make me forgive Topps for teaming up Dracula with Zorro.

Mars Attacks debuted as an on-going series as well. If next year's movie is only half as good as the comic, it'll be a spectacular success. Of course, if next year's *Jurassic Park* sequel is only half as good as the **JP** comic, those special effects guys will have to start computer generating audiences.

[illegible]

Animal Mystic has a small but loyal following. The **Dawn** mini-series certainly started off well, partially due to the bad girl trend that permeated comic racks like a foul odor. The real Sirius title to watch has to be **Poison Elves**. It's the kind of book that appeals to both Lobo fans and Cerebus addicts. The previous Mulehide-published series, which began with the title **I, Lusipher** in 1991, looks like a spectacular investment if **Poison Elves** acquires the readership it deserves.

HARRIS

The company that **Vampirella** built obviously thinks that you can't have too much of a good thing. Unfortunately, comic fans and their wallets don't seem to be agreeing. The various **Vampi** spin-offs, reprints, pin-up issues, flip books, and pointless **Shadowhawk** team-ups have done nothing but dilute the sales of the original title. You know there's trouble when even Vampirella gets tired of the whole thing and runs off to go be a different character at another company.

MAXIMUM PRESS

Speaking of **Avengelyne**, that title continues to perform surprisingly well, even amidst the first death throes of the whole bad girl thing. Perhaps it's due to the obvious appeal of the model formerly known as Vampirella.

Actually, I wouldn't bother to give Maximum it's own listing if it didn't have another title that sold well enough to notice. The surprise of July was **Battlestar Galactica**. Quite a few people complained the **Galactica** cast looked like "pumped up Image guys" in the new book. Of course, people are saying that about the new *Star Wars* figures, but those are selling out immediately too.

DARK HORSE

The *Star Wars* sales juggernaut continues. This year saw the introduction of the first ongoing *Star Wars* title since the old Marvel title. **X-Wing Rogue Squadron** quietly showed up in July. Although it is an ongoing series, it will be numbered as if it is a continuing number of mini-series. Only time will tell if this keeps the price of # 1 lower as the series progresses.

The Dark Horse Heroes line was doing well at the beginning of the year, but was slowly deteriorating at the end. **Ghost** was a great success as an Adam Hughes book but was selling substantially less after his departure began to appear permanent. **The Mask** was another book that started fairly well but just couldn't keep readers.

The Legend creators managed to release a few things here and there throughout the year. The most prolific of the bunch, Frank Miller, managed to wrap up **The Big Fat Kill**, introduce **The Big Guy and Rusty the Boy Robot**, and strand Martha Washington in space. Mike Allred managed to put out a couple issues of **Madman** in between the beach towel and the movie deal. John Byrne left Easter Island for Paradise Island after he realized that drawing **Wonder Woman** was just like drawing **Babe** with a tiara. Mignola's **Hellboy** managed to show up for a short story, and Arthur Adams was obviously called away on a top secret mission.

Harlan Ellison's Dream Corridor is the one series that began this year that desperately needs more attention. Don't lose this book in the shuffle. Not many titles can manage to be this intelligent, attractive, and fun on a consistent basis.

BROADWAY COMICS

Jim Shooter, the Ra's al Ghul of the comics industry, is back from the dead and ready to party. It's a bit early, but I think it's safe to say that most of the invitations must've gotten lost in the mail. The first Broadway book, **Powers that Be** #1, performed dismally for us.

ACCLAIM

The "Birthquake" was, naturally, a disaster. Perhaps it's not the best approach to go bi-weekly with titles that people weren't buying once a month. I said it before, and I'll say it again: **Turok** wouldn't sell if Michelangelo penciled it, and **Magic: the Gathering** comics wouldn't sell if they were bagged with money. This is the company most in need of the comics industry's version of the Hail Mary pass.

DC

DC should beat Marvel because they're the ones who publish **Starman** and **Preacher**. **Preacher** is one of the coolest, most unsettling, original books to come out since **Sandman**. **Starman** is a totally unique title that falls somewhere between a really good **Batman** book and **Sandman Mystery Theatre**. These two books are the best thing that DC has to offer, **Sandman** included, so stop putting it off and read them.

While we're on the subject of Batman, somebody mentioned to me that some kind of Batman movie came out this summer. I didn't notice and neither did customers. **Batman** sales haven't changed since that silly Bane story. Actually, the strongest **Batman** titles are the ones without Batman in them. Both **Robin** and **Catwoman** consistently outsell the regular **Batman** titles, with **Azrael** a close third.

Underworld Unleashed started strong but didn't finish with much impact. Fortunately, Mark Waid had the **Flash** to show how good a writer he really is. He is to the **Flash** what Peter David is to the **Hulk**.

One overlooked title that started this year is **Power of Shazam!**. It seems to be another one of those "get lost in the shuffle" books that really should be mentioned. It appeals to both old Captain Marvel fans and the uninitiated.

I'd mention **Sovereign Seven**, but why?

Vertigo titles tend to fall into either the hit or miss category. **Animal Man** and **Doom Patrol** are canceled, **Books of Magic** and **Hellblazer** take up the slack. **Kill your Boyfriend** was a great success, **Tainted** was not. **Sandman** is canceled, people finally listen and buy **Preacher**..

VEROTIK

Death Dealer sold exceptionally well, as did the earlier issues of **Jaguar God** and **Satanika**. **Verotika** wins my personal award as the comic most likely to make me want to bathe after reading it. Naturally, it sells pretty well to many who are hopefully on some sort of government list.

CHAOS!

A company that revolves around two major characters can be quite successful. Of course, it helps when said cha acters frequently appear in other media. No, not TV, movi or video games. I meant chromium, holofoil, and leather. One must admit that **Lady Death** does appeal to the mo prurient interests of the adolescent male, but what does this type of bad girl book say to the far too tiny female cu tomer base? Do we really want women without pupils or irises? Are women sexier when surrounded by skulls? An wouldn't all that hair get in the way of Lady Death's death doings? These are only a few of the questions that the industry must answer before we can actually tell women bars what we really do for a living.

IMAGE

As possibly the only Image comic more popular than **Spawn**, the first **Angela** mini-series was a total sell out. Other **Spawn** spin-offs fared poorly in comparison. Both **Violator/Badrock** and **Blood Feud** lost more than half their readers before they finished. Although Alan Moore was the writer of **Blood Feud** and **Violator/Badrock**, it w **WildC.A.T.S** that benefited most from his presence. His writing has made **WildC.A.T.S** one of the most fascinati team books on the racks.

The biggest Image success of the year was easily the debut of the **Gen13** ongoing series. If the book hadn't b as good as it was, the 13 separate variant covers for the f issue might have been considered overkill; instead, they just damn collectable. If you've grown tired of needing f cards to read the **X-Men**, this book is infinitely better.

The Maxx certainly got quite a sales boost from the c toon on MTV. I think an issue of **Pitt** came out this year. Perhaps this title will appear more often now that Dale Keown has decided to self publish.

The two titles worth noting from the Top Cow division were **Witchblade** and **Weapon Zero**. The **CyberForce** ti sales remained steady.

Bone's first Image title (a reprint of #1) outsold all of t month's Extreme titles put together.

MARVEL

The company that dared taunt the corpse of Darwin spent the bulk of the year flailing about like a roach in a flashlight beam. Perhaps you don't remember "Marvelu Perhaps you weren't notified that Ron Perelman had sh his tail and was now able to use primitive stone tools. If that's truly the case, you also wouldn't be aware that M decided that six months of evolving was quite enough, that the company could afford to discontinue the pract Maybe it was the hasty cancellation of the Indomitable Piltdown Man that led to the death of evolution at the House of Ideas, or maybe there just isn't enough mone be made from adapting.

Oddly enough, the beginning of Marvel's year focusi an ending. Both **X-Men Omega** and **X-Men Prime** rea their shiny covers in the first part of the year. These tw best-selling books were responsible for bringing the fi month long "Age" of Apocalypse to a close. In fact, it wasn't until December that a Marvel product would generate as much excitement. And they needed DC's help for that.

After that, X-Men related titles suffered from stagnant or dropping sales. **X-Man** went from a really big mini-series to an ongoing series that nobody seems to care about. The **Wolverine/Gambit** series would have been a huge hit—if it had come out three years ago and had cost a couple of bucks less.

People seem to like **Generation X** much less without Chris Bachalo drawing it. The two basic X-Men titles continue to sell well but may finally be suffering from their competition.

"Maximum Clonage" ended, Ben Reilly was the real Peter Parker, Peter Parker kept the name because Ben Wanted him to have it, Mary Jane left with Peter (the clone) who kept the Spider-Man identity, Ben remained the Scarlet Spider, Peter gave up being Spider-Man (with the exception of the **Final Adventure** mini-series), Ben has apparently taken up the mantle of Spider-Man. And the Green Goblin is now a good guy.

I just can't imagine why more new readers aren't just flocking to the Spider-Man titles in droves.

Marvel also launched five 99¢ titles this year featuring Spidey, the FF, the Avengers, the X-Men, and the "Edge" characters. The point of these books was to provide good, self-contained, "jump-on" titles for the new reader. Unfortunately, without advertising, no new readers walked through our front door. The 99¢ Spidey book is the only one that sells currently.

The current bright spot in the Marvel universe is definitely **The Avengers**. "The Crossing" story has people genuinely enthusiastic. **Thor** sales have gone through the roof with the addition of Mike Deodato Jr. to the creative team, and **Captain America** is simply one of the best superhero books on the racks.

TEKNOCOMIX

This struggling line turned one year old in 1995. They've got a few moderate sellers—**Mike Danger**, **Teknophage**, and **Lady Justice**. The rest of the line just can't seem to find an audience. Still, you get the feeling that the Tekno people are really trying. Kind of like that kid that always sat in the back row, picked his nose, and squinted really hard at the math problem on the board. And anyway, how successful were you when you turned one? I couldn't even blow out a single candle, let alone use utensils.

INDEPENDENTS

This is where the real winners of 1995 are hiding. **Stray Bullets** and **Strangers in Paradise** are the current kings of the hill. Also deserving mention are, in no particular order: **Shi**, Cerebus, **Thieves and Kings**, **Scud**, **Jar of Fools**, **Milk and Cheese**, **Book of Ballads and Sagas**, **Bacchus**, **Optic Nerve**, Tug **and Buster**, **THB**, **Oz Squad**, and **Silly Daddy**.

If you haven't tried all these titles yet, do yourself a favor and take a chance. If you have tried an independent, enjoyed it, and intend to continue to buy it—tell your retailer! Customer feedback is incredibly important when it comes to these titles.

That's all for this 1995 Year in Review. Actually, that's all I could remember. Perhaps 1996 will prove to be so fascinating that comics become as popular as movies. Perhaps the most exciting thing we'll have to talk about next December will be the big Image Vs. Fantagraphics battle. Maggie Vs. Shadowhawk—you decide!

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Hey everybody! This month's report will be slightly different, as I've been asked to do a year-end wrap up. First I'll do a shortened version of the monthly report, and then I'll move on to the year in review.

A.M. WORKS

The first comic I've seen from this company is **Pervert Club**, by Will Allison. I ordered 3 copies and sold 2. I thought the issue was funny and found the art to be fair. The comic has a Japanese style to it, and it looks to me like it has potential in the Small Press market.

ANTARCTIC PRESS

The two titles I want to cover this month from Antarctic are **Chesty Sanchez** and **Shotgun Mary**. Due to the recent success of **Warrior Nun Areala** and the steady increase in ordering on all of the other Antarctic titles, I've been encouraged to give their new titles more support than I might normally have done. Unfortunately, I over ordered. I took 30 copies of **Chesty Sanchez** and sold 10. The art looked clean to me, but this didn't seem to make any difference in sales. As for **Shotgun Mary**, I ordered 50 copies and sold (barely) 30 copies. The art and coloring were superior but, again, did not seem to affect sales. The main character may not have been as appealing as **Areala**. Frankly, I was surprised, as I thought this title would be hot!

ART & SOUL COMICS

TUG & buster #1 was a huge success, as I ordered 30 copies and sold out in one week. I hope I can get my reorders filled. Marc Hempel fans should be sure to check out this comic! It's a humorous, refreshing break from the plethora of superhero titles.

BROADWAY COMICS

First I want to welcome Broadway Comics to the market. Mr. Shooter, it is good to see you back on the racks! I was able to read the advance black and white copies that were sent to retailers, and it helped out on my ordering. Thanks, Broadway—I like that policy! **Powers That Be #1** recently came out, and I sold 18 of the 30 copies I ordered. The story is good and the art is fair, with coloring especially well done. Broadway will cut their own niche in the market as long as they don't add too many titles too quickly.

DARK HORSE

I have only two comics to comment on this month from Dark Horse. I under-ordered Terry LaBan's **Cud Comics #1**, which sold out. Basing my orders on Terry's previous **Cud** comic titles (from Fantagraphics), I ordered low—only 20 copies. I don't know if it was a #1 issue that increased sales or if it was the idea that it was being published by Dark Horse that made the difference, but I love LaBan's work and highly recommend it! The **Martha Washington Stranded in Space** one-shot came out and sold less than its predecessors. I ordered 80 copies and sold 45. The back-up story was previously printed in **Dark Horse Presents** #100-D in black and white, so this may have affected sales. Conversely, the **Big Guy** appeared in the main story, which I thought would increase sales, but I was sorely mistaken. Regardless, the **Martha Washington** stories and art are excellent and should be read by all.

DC

Again, only two titles on my agenda to report. The first is the **Pinky and the Brain Christmas Special**. Based on **Animaniacs** sales and, in particular, **Animaniacs** issues #1-5, I predicted good sales. I ordered 60 copies and sold only 15 the first week. So much for my prediction! By the third week, we sold another ten copies. I like the issue, though, and I'm optimistic that the Christmas rush will sell most of the remaining copies. The second title that I want to talk about is the **Superman/Toyman** one-shot. This title shipped at the same time as the new **Superman** toy line came out, just as solicited. Thanks, DC! Not that it helped sales on the comic. I ordered 60 copies and sold 45 the first week, and I'm sure what's left will sell over the rest of the month.

FANTAGRAPHICS

I ordered 30 copies of **Black Hole #2**. First week sales were slow, with only 13 copies sold. I wasn't worried, though, as issue #1 sold more in the second week than the first. Now, we can't keep them in stock. Charles Burns (the creator) has a strong following, and I find that this is one of those rare titles that sells well beyond the first month cycle.

MARVEL

This will be the last time I plug the **Incredible Hulk**. Not because the title does not deserve the attention—on the contrary! Peter David continues to deliver intriguing plot lines, and Angel Medina's art is better than anticipated. The current "Ghosts of the Future" storyline proves (to me), however, that if you're still unaware of Marvel's highest quality title, then you are just never going to get the hint. **Red Sonja** #1 sold 18 of the 25 copies I ordered. I predict that this title, though well done, will cancel within one year. **2099 A.D. Genesis** sold as well as I expected. I ordered 60 copies at $4.95 each, and 50 sold the first week. I think the advent of **FF 2099**, with its Ramos chromium cover is what sold this book. The last title I want to cover is **Spider-Man 2099 Meets Spider-Man**. I ordered 65 copies and sold 50. The story was good but moved at a rushed pace. Like **Spider-Man/Batman, Spider-Man 2099/Spider-Man** would have read better (and sold better!) as a two issue mini series for $2.95 each, rather than in this shortened form at $5.95 each. High priced comics such as **Marvels** have their place, but twice a year is enough. Six dollar comic books should not become the norm.

RAISED BROW

If you are looking for a happy medium between mainstream and alternative comics, try the title **Another Day**, from Raised Brow. The art is very clean in this story dealing with some believable characters, one of which develops low level telekinesis. I only ordered 6 copies since I didn't know what to expect, but I liked what I saw enough to rea it. Look it up and give it a try.

THE YEAR IN REVIEW

1995 started off very strongly with Marvel's "Age of Apocalypse" and has been slowly winding down. The "clone" storyline for **Spider-Man** sold very well initially bu has hurt sales on all **Spider-Man** titles across the board. I suspect that the combination of learning that "our" **Spider Man** is not the "real" one, but a clone, and then giving the "real" **Spider-Man** blonde hair has really disillusioned readers. Marvel claims to have more plans for our arachnid friend, but I think fans have had enough. "If it ain't broke, don't fix it" seems to be the lesson for the year. When I loo at **Green Lantern** sales before, during, and after the "Emerald Twilight" storyline, I can see that, again, initial orders went up, but overall sales were hurt. Comic fans ha a strong attachment to their characters, and changing them completely hurts the industry more than it helps. Strangely enough, the best **Spider-Man** story this year wa the **Spider-Man: The Lost Years** mini series.

DC Comics has had a few new titles this year worth noting. Among them are **Preacher, Goddess,** and **The Invisibles**, all of which are Vertigo titles with strong writin and good art. Out of the big two, DC has spent more tim trying out a diverse line of titles and has definitely helpe make the market stronger. Unfortunately, titles like **Damage** and **Darkstars** work against this trend by churning out more superhero-based stories which rehash old plot lines already weakened during the glut of the past three years. The **Underworld Unleashed** storyline really worked against the market by having yet one more mult title crossover to save the universe again. Marvel and DC, appreciate what you're trying to do. Just remember what made you guys strong: innovative characters with well w ten, well thought-out stories, and strong art.

Image Comics had a lot of success with **Gen13** this yea and little else. All of their other original titles have dropp drastically—even **Spawn**. There have been a couple of titles, like **Witchblade** or **Kurt Busiek's Astro City**, that have sold well, but Image has made its move by working convince most of their creators to stay on as long as Tod McFarlane. This is their real strength— the hot creators. Image, you have more than any other company, and that what makes Image Comics even remotely possible. I hav to also praise Image for adding **Bone** to their roster. This lends some respect to their line-up.

Chaos! Comics—hats off to you. This company may have led the "bad girl" craze with **Lady Death**, but good production and overall on-time shipping has helped me order accurately and make money on their titles without having to speculate as to whether or not they will sell.

Verotik — The surprise of the year for me. Finally, adult oriented comics that one can read! Keep it up guys, and please don't flood the market with too many titles!

Dark Horse — Dark Horse has always maintained strict standards of publishing, and this year was no different. From their well written *Star Wars* titles to their variety of innovative mini-series, such as **The Big Guy & Rusty the Boy Robot**, Dark Horse continues to do nothing but strengthen a weak market. They publish licensed titles, super hero titles, and alternative titles, not to mention helping to lead the way for manga related titles, such as **Ghost in the Shell** and **Gunsmith Cats**. Dark Horse gets my vote for publisher of the year.

Maximum Press — I was able to sell out of almost all of Maximum's titles and make money. Since I've had so much experience with Image, though, the success of this obvious clone was easy to predict. I must admit, however, the market did not need the product that came out of this company.

Kid comics did very well this past year. Don Rosa's **Uncle Scrooge** led the way, followed closely by **Archie** and **Scooby-Doo**. I *highly* support kid comics, as they are usually the first thing parents will let their kids try out. Keep it up, Gladstone and Archie Comics.

There are two things I think of when I reflect upon the past year. On one hand, I know that there are many more titles worthy of review which I have not covered. With 700 different titles being solicited in any given month, it's hard to find equal time for everyone. And bear in mind that, as I write this, there are still December's releases to go before the year is finished, and **Marvel vs. DC/DC vs. Marvel** has yet to come out. On the other hand, I really believe that we all need to work together more to bring the market back up to '93 levels. Thanks to **FAN** for letting Lee's Comics voice the thoughts and, remember, if you disagree with me, write or fax to the above address with comments and complaints. To end this report on a fun note, I've included the Golden and Silver Age comics that we've sold this past month.

GOLDEN AGE COMICS

Very little here as usual. Few people want to sell for guide (Overstreet annual). **Whiz Comics** #54 sold in VG for $40, **Wings** #85 in VG for $22, and **Wings** #124 in good for $10. If you consider EC Comics as Golden, then we sold **Mad** #25 in Good for $36, **Psychoanalysis** #1 in Good for $13, **Crime SuspenStories** #21 in good for $12 and, finally, **Tales from the Crypt** #40 in Fair for $17.

SILVER AGE COMICS

Silver Age has had many more sales as it is much more readily available. I can't list them all, but I will list the highlights. **Amazing Spider-Man** #6 sold in Fair for $52, **ASM** #13 in Fair for $30, **ASM** #20 in Fine for $116, and **ASM** #48 in Fine for $28. **Fantastic Four Annual** #1 sold in Good for $45, **Superman Annual** #4 in Fair for $11, **Green Lantern** #8 in Fair for $12, and **Showcase** #61 in VG for $23. **Dell Giant** #53 sold in NM for $100, **Four Color** #163 in good for $17, and **Dell Giant Little LuLu and Friends** #4 for $10.

MARVIN ROSENBERG
SCOTT WHALEY
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GREAT NECK, NY 11021

Before we begin with the year in review market report, we'd both like to thank Gemstone Publishing, **FAN**, and Diamond for choosing us as representatives of the Golden Age and Silver Age markets for the Eastern portion of the United States. It's an honor we take very seriously, and we appreciate their trust in us.

Obviously, 1995 has been a landmark year, with an awakening of the Golden Age market within the first half of '95, followed by a resurgence of the Silver Age market. But, more importantly, hundreds, perhaps thousands of new collectors are discovering this enjoyable, fascinating, and very profitable hobby.

Since forming our partnership, this year was our best yet, not only because we uncovered more high-grade books than ever before, but also because a greater number of new collectors spent even greater amounts of money then we could ever have imagined. Whether for better or worse, many of these new collectors are in it just for the investment and, obviously, the money—they could care less about these books from an artistic standpoint.

The new **Overstreet Comic Book Price Update** has pushed Golden Age comic prices to an alarming level. Our only regret is that, the higher the price goes on a particular book, the smaller its audience becomes. It's gotten to the point that the mega-books with the mega-price tags will change hands only within a small group of collectors and dealers. These new, escalating Golden Age prices, however, will certainly result in a stronger Silver Age market and create more interest in lower grade gold than ever before.

In fact, as the number of collectors increases, so do their choices in a greater number of dealers. Many dealers who previously had the marketplace cornered are now having to share many pieces of the pie with newer dealers who've developed better reputations.

The future of this genre is as bright as a super nova. It is a genre we both love very much. We thank all of you who collect and read **FAN** for making it as successful as it is. Happy New Year!

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CB COMICS PLUS
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217-398-0155

CENTAURI LEGENDS
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708-931-4502

COMIC BOOKS AND COLLECTIBLES
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17 W. Monument Ave
Kissimmee, FL 34744
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COMIC BOYS INK
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78 Alton Ave
San Francisco, CA 94116-1414
415-661-4230

COMIC DETECTIVES
Don Fogel/Sam Pitts/Ron Calou
P.B. Box 11991
Berkeley, CA 94712
510-526-5329

COMIC GALLERY
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San Diego, CA 92117-5508
619-483-4853

COMIC RELIEF
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Berkeley, CA 94704-1026
415-843-5002

COMICS AND COLLECTIBLES
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PO Box 242
Wickliffe, OH 44092
216-943-6814

COMICS AND COMIX INC.
Phil Hoover
515 L St STE 1041-128
Sacramento, CA 95814-3321
916-442-5142

COMICS PLUS
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Sangertown Square Mall
New Hartford, NY 13413
315-724-3370

COMIX OASIS
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COMPLEAT COMICS COMPANY
Perry Marquila
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DAVID T. ALEXANDER'S COMICS
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DEMAN'S CARD CLUB
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ELDORADO COMICS
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EMERALD CITY TOO
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FANTASY ZONE COMICS
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7610 Post Road
N. Kingston, RI 02852-3903
401-294-6044

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2980 Treat Blvd.
Concord, CA 94518
510-825-5410

FOUR COLOR COMICS
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115 W 27th St
New York, NY 10001
212-675-6990

FUNNY BOOKS N' STUFF
Jeff Bruce
9063 Glenway Ave
Cincinnati, OH 45238
513-921-3728

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New York, NY 10025
212-799-9477

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Chuck Berman
156 N York Rd
Elmhurst, IL 60126
708-833-8787

GEOFFREY'S COMICS
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Gardena, CA 90249
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MORE FUN COMICS
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810-350-2633

MR. C'S COMICS AND COLLECTIBLES
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Aurora, IL 60504
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NEW DIMENSION COMICS
Todd McDevitt
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Piazza City Cranbury
Evans City, PA 16066-7520
412-776-0433

NEW MYTHOLOGY
Paul Castorville
1725 Broadway
Boise, ID 83706
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NOSTALGIA COLLECTIBLES
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NOW AND THEN COLLECTIBLES
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San Antonio, TX 78209
210-885-9690

NOW AND THEN COMICS
Brian D. Powell
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Lexington, KY 40505
606-231-8342

QUANTUM COMICS/MARKETING
Kevin J. Cleary
2490 Black Rock Tpk #290
Fairfield, CT 06430
203-366-0119

QUASAR COMICS AND COLLECTIBLES
Bruce Edwards
P.O. Box 2227
Louisville, KY 40201-2227
502-897-3266

REDBEARD'S BOOK DEN
Ron Pussell
P.O. Box 217
Crystal Bay, NV 89402-0217
702-831-4848

RICK'S DUGOUT
Rick Wilson
112 W White Dr
Archdale, NC 27263
919-431-6825

RON MCLURE
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Gant Callens
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Jackson, MS 39206
601-362-8001

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Bill and Sherry Test
Dakota Square Mall
Minot, ND 58701
701-838-1014

THE COMIC BOOK STORE
Michael Feeney
9307 Treasure Hill
Little Rock, AR 72207
501-227-9777

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Jim Buzard
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Albuquerque, NM 87112-2216
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San Francisco, CA 94121
415-752-1914

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502-456-2216

TONY STARKS
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WALL TO WALL COMICS INC.
Martin Rotheiser
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Hello, welcome to the FAN Price Guide! We work night and day to insure that the prices listed in the following pages are the most accurate and honest relection of the comic book market. Enter freely and of your own will.

ABOUT PRICING

The prices shown in the price guide section represent an honest and responsive evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of FAN Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers must always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Good (GD), Fine (FN) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however that price spreads vary, based on many factors, including demand, rarity in grade, and overall rarity.

PRICING INDICATORS

A title listed in Red means the book is in high demand as well as experiencing an increase in price. A title listed in Blue means that the book is experiencing a decrease in demand as well as in price.

GRADING COMICS

Grading comic books is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Gemstone Publishing.

POLYBAGGED COMICS

It is the official policy of FAN to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

RESTORED COMICS

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that such tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their *original* condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them. Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for. Very Important: A book must be graded in its entirety, considering all defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such.

THE EIGHT NOMENCLATURE GRADES

MINT (MT)

Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat. Primo.

NEAR MINT (NM)

Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat. A little less than Primo.

VERY FINE (VF)

An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off white to white. Starting to head out of that whole Primo thing.

FINE (FN)

An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity, but is still highly collectible and desirable. Definitely less than Primo.

VERY GOOD (VG)

The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed. Not even in the same ballpark as Primo.

GOOD (GD)

This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle. An attractive kind of ugliness.

FAIR (FR)

Very heavily read and soiled, but still complete. Damaged beyond collectible, for most collectors, brings 30-50 per cent of the Good price. Sure it can get worse than this.

POOR (PR)

Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability. Absolute bottom of the barrel.

Contact us online at: PriceFAN @ aol.com

ABBOTT AND COSTELLO (TV)
Feb, 1968-No. 22, Aug, 1971 (Hanna-Barbera)
Charlton Comics

	GD	FN	NM
1	7.10	21.00	60.00
2	3.60	11.00	25.00
3-10	2.90	9.00	20.00
11-22	2.10	6.00	15.00

ABSOLUTE VERTIGO
1995 (99 cents) [illegible]
DC Comics
[illegible] Previews of upcoming titles incl. Invisibles, The Losers & Sandman, etc.

[illegible]	0.10	0.40	1.00

ACTION COMICS Action Comics (history) #601-#642
No. 202, March, 1955-Present
National Periodical Pub./DC Comics

1 Reprint (1988) [illegible]	0.30	0.80	2.00
[illegible]	33.00	89.00	[illegible]
[illegible]	23.00	69.00	160.00
[illegible]	18.00	54.00	125.00
[illegible]	120.00	360.00	850.00
252-Origin & 1st app. Supergirl; [illegible]			
	140.00	420.00	985.00
[illegible]	32.00	96.00	225.00
[illegible]	10.00	90.00	210.00
[illegible]	21.00	64.00	150.00
[illegible]			
	10.00	40.00	90.00
262, 264-266, 268-270	11.30	30.00	70.00
263-Origin Bizarro World	15.00	50.00	105.00
267-3rd Legion app. [illegible]	50.00	140.00	320.00
271-275, 277-282, 282-Last 10¢ issue	9.30	28.00	65.00
276-6th Legion app.	21.00	62.00	145.00
283-Legion Of Super-Villains app.	9.70	29.00	68.00
284-Mon-El app.	9.70	29.00	68.00
285-12th Legion app. (2/62)	9.70	29.00	68.00
286-290-287-14th Legion app., 290-(7/63)-17th Legion app., Phantom Girl app.	5.70	17.00	40.00
291, 292, 294-299	4.90	15.00	34.00
293-Origin Comet (Superhorse)	10.30	31.00	72.00
300-(5/63)	5.70	17.00	40.00
301-303, 305-308, 310-320	2.60	8.00	18.00
304-Origin/1st app. of Black Flame (9/63)	3.60	11.00	25.00
309-Legion app., Batman & Robin-c & cameo	3.10	9.40	22.00
321-333, 335-340	2.30	6.00	14.00
334-Giant (G-20); origin Supergirl, Legion	4.30	13.00	30.00
341-346, 348-359: 344-Batman x-over	1.70	4.00	10.00
347, 360-(Giants G-33 & G-45)	2.90	9.00	20.00
361-372, 374-399: 377-Legion begins	1.30	3.00	8.00
373-Giant Supergirl (G-57); Legion-c	3.30	8.00	19.00
400-424: 411-Eclipso origin-r	1.60	2.80	7.00
425-Adams art; The Atom begins	2.20	5.00	13.00
426-436, 438, 439, 432-1st Sil Toyman	1.40	2.80	7.00
437, 443-(100 pg. giants)	2.00	5.00	12.00
440, 441, 443-1st Grell-a on Green Arrow, 441-Grell-a			
	0.80	2.00	5.00
442, 444-499: 484-40th anniversary issue	0.70	1.80	3.50
500-Superman life story (1.00, 68 pgs)	1.00	2.00	5.00
501-551, 554-582: 521-1st app. Vixen	0.40	0.80	2.00
552, 553-Animal Man-c/app. (2 & 3/84)	0.80	2.10	5.00
583-Alan Moore scripts	1.70	4.00	10.00
584-Byrne-a begins; New Teen Titans app.	0.40	0.80	2.00
585-599: 598-1st app. Checkmate	0.30	0.60	1.50
600-(2.50, 84 pgs)	1.00	1.90	4.75
601-642-(1.50, 52 pgs)-601-614 Catwoman, 613-Nightwing begins			
	0.40	0.70	1.25
643-[illegible]			
674-[illegible]	0.30	0.50	1.25
[illegible]	0.40	0.70	1.75
682-Superman [illegible]	0.80	1.60	4.00
683 (1.75, 52 pgs)	0.30	0.90	3.00
680-682	0.30	0.50	1.25
685-Doomsday cameo	1.00	2.00	5.00
683-2nd & 3rd printings	0.30	0.50	1.25
684-Doomsday battle issue	1.00	2.00	5.00
685, 686-Funeral For A Friend issues; Supergirl app.			
	0.40	0.80	2.00
685-2nd & 3rd printings	0.30	0.50	1.25
687-(1.95)-Collector's Ed. w/die-cut-c	0.40	0.80	2.00
687 (1.50)-Newsstand Ed. w/mini-poster	0.30	0.60	1.50
688-699, 701-703-(1.50): 688-Guy Gardner-c/app., 697-Bizarro-c/app.			
703-(9/94)-Zero Hour	0.30	0.60	1.50

DC
Dollar Comics
ADVENTURE
FLASH

Adventure Comics #465

695 (2.50)-Variant foil embossed-c	0.50	1.00	[illegible]
700-(2.95, 68 pgs)-Fall of Metropolis Pt. 1	0.60	1.20	[illegible]
700-Platinum	2.00	[illegible]	[illegible]
0, 704-709: 0-(10/94), 704-(11/94)	0.30	[illegible]	[illegible]
710-717, 710-begin 1.95-c, 714-Joker app.	0.40	[illegible]	2.00
[illegible]			
Annual 2 (1.89, 1.75)-Perez-c/a	0.30	[illegible]	2.00
Annual 3 ('91, 2.00, 68 pgs.)	0.40	0.80	2.00
Annual 4, 5 ('92-'93, 2.50, 68 pgs)	0.50	1.00	2.50
Annual 6 ('94, 2.95)-Elseworlds story	0.60	1.20	3.00
Annual 7 ('95, 3.95)-Year One story	0.80	1.60	4.00

ACTION GIRL
Oct, 1994-Present (2.50/2.75, B&W)
Slave Labor

1-3-(2.50)	0.50	1.00	2.50
4, 5-(2.75)	0.60	1.10	2.75

ADAM-12 (TV)
Dec, 1973-No. 10, Feb, 1976 (Photo-c)
Gold Key

1	6.30	19.00	50.00
2-10	3.50	8.00	20.00

ADDAMS FAMILY (TV cartoon)
Oct, 1974-No. 3, Apr, 1975 (Hanna-Barbera)
Gold Key

1	7.50	23.00	60.00
2, 3	3.80	11.00	30.00

ADVENTURE COMICS
No. 200, May, 1954-No. 503, Sept, 1983
National Periodical Publications/DC Comics

200	50.00	150.00	355.00
[illegible]	36.00	107.00	250.00
209-[illegible]	35.00	105.00	245.00
210-1st app. Krypto (Superdog), [illegible]	198.00	594.00	2375.00
211-[illegible]	25.00	64.00	175.00
256-2nd app. Krypto	45.00	135.00	315.00
22[illegible]	24.00	71.00	165.00
247-[illegible]	[illegible]	[illegible]	1475.00
248-252, 254-[illegible]	19.00	54.00	125.00
253-[illegible]	25.00	75.00	175.00
256-Origin Green Arrow by Kirby	67.00	200.00	475.00
257-259	17.00	50.00	117.00
260-[illegible]	80.00	230.00	540.00
261-266, 268, 270: 266-(11/59)-Aquaman's Aquagirl app. (1st app.), not same as later character	12.40	37.00	87.00
[illegible]	31.00	93.00	215.00
269-Intro Aqualad (2/60)	25.00	76.00	177.00
2[illegible]	25.00	76.00	177.00
273-274, 276-281, 284, 287-289: 276-3rd Metallo; 288-Bizarro-c	9.70	29.00	68.00
275-Origin Superman/Batman team retold	21.00	64.00	150.00
282-5th Legion app.; intro/origin Starboy	19.00	56.00	130.00
283-Intro Phantom Zone	21.00	62.00	145.00
285-1st Tales of Bizarro World story in Adv.	15.00	45.00	105.00
286-1st Bizarro Mxyzptlk; Bizarro-c	14.00	41.00	95.00
290-8th Legion app.; last 10¢ issue	19.00	56.00	130.00
291, 292, 295-298: 295-Bizarro-c	6.90	21.00	48.00
293, 294, 299-13th Legion app.; 1st Bizarro Luthor; 294-1st Bizarro M. Monroe, Pres. Kennedy	11.90	36.00	83.00
299-1st Gold Kryptonite (8/62)	8.30	25.00	58.00
300-Legion series begins (9/62)	50.00	140.00	325.00
301-Origin Bouncing Boy	15.00	44.00	103.00
302-305: 303-1st app. Matter Eater Lad	10.30	31.00	72.00
306-310: 1st Legion of Substitute Heroes	8.00	24.00	56.00
311-320: 316-Origins & powers of Legion	6.10	18.00	43.00
321-Intro Time Trapper	5.70	17.00	40.00
322-330: 327-Intro Lone Wolf in Legion	4.90	14.00	34.00
331-340: 340-Intro Computo in Legion	4.30	11.30	28.00
341-Triplicate Girl becomes Duo Damsel	4.00	10.00	24.00
342-[illegible] 346-Intro Karate Kid	2.50	6.70	15.00
352, 354-360	1.70	4.20	10.00
353-Death of Ferro Lad in Legion	3.00	6.30	20.00
361-364, 366, 368-370	2.00	4.00	10.00
365-367, 371, 372: 371-Intro Chemical King	2.00	4.00	10.00
[illegible] 380-Last Legion in Adv.	1.80	3.60	9.00
[illegible] Quantum Queen & Wanderers	2.00	4.00	10.00
[illegible] full length story 6/69)			
	2.60	5.20	13.00
382-389, 391-400	0.80	1.60	4.00
390, 403-(68 pg. giants G-69 & G-81)	2.40	5.00	12.00
401, 402, 404-410, 409-410 (52 pgs.)	1.00	2.00	5.00
403, 413, 418, 419: 413, 415, 417-420 (52 pgs.)	0.50	0.60	1.50
412-[illegible] Animal Man/Str. Adv. #180	1.00	2.00	5.00
414-r/2nd Animal Man/Str. Adv. #184	0.70	1.30	3.25
416, 420-Animal Man/Str. Adv. #190, 195	0.40	0.80	2.00
416-Giant DC 100 Pg. Super Spec. #10; G.A. r	0.50	1.00	2.50
417-Vigilante; Frazetta Shining Knight-r	0.30	0.60	1.50
421-424: 434-Last Supergirl in Adv.	0.30	0.50	1.25
425-New look begins; change to adventure	0.40	0.80	2.00
426-437, 433-458, 432-440-Spectre stories	0.40	0.80	2.00
428-1st app. Black Orchid (6-7/73)	1.60	3.00	8.00
429, 430-Black Orchid-c/stories	0.80	1.60	4.00
431-Spectre stories	1.20	2.40	6.00
459, 460-New Gods/Darkseid story concludes from New Gods #19 (#459 is dated 9-10/78) w/o missing a month	1.60	3.20	8.00
461, 462 (68 pgs.)-Death of Earth II Batman	1.00	2.00	5.00
463-466 (1.00, 68 pgs.)	0.30	0.60	1.50
467-Starman by Ditko, Plastic Man begin	1.60	3.20	8.00
468-490: Last [illegible]	0.30	0.50	1.25
491-499: 491-100 pg. digests begin	0.30	0.50	1.25
500-All Legion reprints	0.40	0.80	2.00
501-503: Golden Age reprints	0.30	0.60	1.50

ADVENTURES INTO THE UNKNOWN
No. 51, Jan, 1954-No. 174, Aug, 1967
American Comics Group

51(3-D effect-c/story)-Only white-c	22.00	66.00	155.00
52-58 (3-D effect-c/stories)-Black-c	20.00	60.00	140.00
59-3-D effect story only	14.00	43.00	100.00
60-Woodesque-a by Landau	8.00	24.00	56.00
61-Last pre-code issue (1-2/55)	7.70	23.00	54.00
62-70	5.00	15.00	35.00
71-90	3.60	11.00	25.00
91, 96 (#95 on inside), 107, 116-All contain Williamson-a	4.90	15.00	34.00
92-95, 97-99, 101-106, 108-115, 117-127	3.40	10.30	24.00
100	3.70	11.10	26.00
128-Williamson/Krenkel/Torres-a(r)/Fors. 10¢	3.40	10.30	24.00
129-150	2.90	8.60	20.00
151-153: 153-Magic Agent app.	2.40	7.30	17.00
154-Nemesis begins (origin), ends #170	3.10	9.30	22.00
155-167, 169-174: 157-Magic Agent app.	2.10	6.40	15.00
168-Ditko-a(p)	2.90	8.60	20.00

ADVENTURES OF BOB HOPE, THE
No. 32, Apr-May, 1955-No. 109, Feb-Mar, 1968
National Periodical Publications

32-40: 32-1st code approved issue	8.90	27.00	62.00
41-50	7.40	22.00	52.00
51-70	5.00	15.00	35.00
71-93, 95-105: 95-1st monster issue (11/65)	2.60	7.70	18.00
94-Aquaman cameo	3.10	9.40	22.00
106-109-Monster-c/stories by N. Adams-c/a	4.30	13.00	30.00

ADVENTURES OF CYCLOPS AND PHOENIX
[illegible] 4, Aug, 1994 (2.95, color, mini-series)
[illegible]

[illegible] Apoc	0.90	1.80	4.50
[illegible]	0.70	1.40	3.50
[illegible]			15.00

ADVENTURES OF JERRY LEWIS, THE (Adv. of Dean Martin
[illegible] (See Super DC Giant)
[illegible] 124, May-June, 1971
[illegible] Publications

[illegible]	4.90	15.00	34.00
[illegible] TV Photo-c	3.60	11.00	25.00
[illegible] Bob Hope app.	2.30	6.90	16.00
[illegible] Superman cameo	3.10	9.40	22.00
[illegible] Batman, Robin-x-over, Joker story	4.50	13.80	30.00
[illegible] Neal Adams-c/a	3.00	10.30	24.00
[illegible] Neal Adams-c/a	4.00	12.00	28.00
[illegible] Superman-c	2.90	9.00	20.00
[illegible]	1.20	2.90	7.00
[illegible] Flash-c	2.70	8.10	19.00
[illegible] Wonder Woman-x-over	2.00	5.10	12.00
[illegible] 124	1.00	2.00	5.00

ADVENTURES OF SUPERMAN (formerly Superman)
[illegible]

[illegible]	0.40	0.80	2.00
[illegible]	0.40	0.70	1.75
[illegible]	0.30	0.50	1.50
[illegible]	0.80	1.90	4.00
[illegible] #1	0.80	1.60	4.00
[illegible] Last $1.00-c	0.30	0.40	1.00
[illegible]	0.40	0.70	1.75
[illegible]	0.30	0.50	1.25
[illegible]	0.80	2.10	5.00
[illegible]	0.30	0.50	1.25
[illegible] issue	0.80	2.50	5.00
[illegible] Funeral for a Friend; Supergirl app.	0.60	1.20	3.00
[illegible] 2nd & 3rd printings	0.30	0.50	1.25
[illegible] Collectors Ed. w/card	0.60	1.20	3.00
[illegible] Reg. Ed. w/different-c	0.50	1.00	2.50
[illegible] Platinum Ed.	6.00	17.00	40.00
[illegible] Ed. w/die-cut-c	0.40	0.80	2.00
[illegible] Ed. w/mini-poster; diff.-c	0.30	0.60	1.50
[illegible] story; 500-Challengers of the Unknown app.			
[illegible] (9/94)-Zero Hour	0.30	0.60	1.50
[illegible]	0.50	1.00	2.50
[illegible] 518 (11/94)	0.30	0.60	1.50
[illegible] -c, 527-return of Alpha Centauri from Zero Hour	0.40	0.80	2.00
[illegible] scripts	0.30	0.50	1.50
[illegible]	0.30	0.90	2.25
[illegible] edition-2001	0.30	0.90	2.25
[illegible] story	0.30	1.10	2.75
[illegible] Ed. Epilogue	0.30	1.10	2.75
[illegible] pgs.) Elseworlds story	0.60	1.20	3.00
[illegible] Year One story	0.80	1.50	4.00

Akira #28

ADVENTURES OF THE FLY (The Fly #1-6; Fly Man #32-39)
Aug, 1959-No. 30, Oct, 1964; No. 31, May, 1965
Archie Publications/Radio Comics

1-Shield app.; origin The Fly; S&K-c/a	60.00	178.00	535.00
2-Williamson, S&K	34.00	101.00	235.00
3-Origin retold	26.00	79.00	185.00
4-S&K-c; Powell-a; Shield x-over	14.00	41.00	95.00
5-10: 7-1st S.A. app. Black Hood. 8-1st S.A. app. Shield (plus or #9)	9.00	28.00	65.00
11-13, 15-20: 20-Origin Flygirl retold	6.00	17.00	40.00
14-Intro & origin Flygirl	7.90	24.00	55.00
21-30: 30-1st S.A. app. Comet	3.90	11.00	27.00
31-Black Hood, Shield, Comet app.	4.40	13.00	31.00

ADVENTURES OF THE JAGUAR, THE
Sept, 1961-No. 15, Nov, 1963
Archie Publications (Radio Comics)

1-Origin & 1st app. The Jaguar	17.00	51.00	110.00
2,3: 3-Last 10¢ issue	9.50	29.00	67.00
4-6: Catgirl app.	7.00	21.00	49.00
7-10	5.00	15.00	35.00
11-15: 13, 14-Catgirl, Black Hood app.	4.10	12.40	29.00

AGENT THREE-ZERO
Sept, 1998 (3.95, color, 52 pgs.)
Galaxinovels, Inc

1-Polybagged w/card & mini-poster; Platt c/a (1st work)	1.00	3.20	8.00

AGENT THREE-ZERO: THE BLUE SULTANS QUEST/BLUE SULTAN-GALAXI FACT FILES
1995 (2.95, color w/text-no comics, limited series 4)
Galaxi Novels

1 (3.95)-Flip book w/Blue Sultan	0.60	1.20	3.00
1 (3.95)-Polybagged w/trading card, flip book w/Blue Sultan	0.80	1.60	4.00
1 (5.95)-Platinum embossed edition, flip book w/Blue Sultan	1.00	2.50	6.00

AGENTS OF LAW
Mar 1995 - Sep 1995 (2.50, color)
Dark Horse Comics

1-6: 5, 6-Predator app.	0.50	1.00	2.50

AGE OF APOCALYPSE: THE CHOSEN
Apr 1995 (2.50, color, one-shot)
Marvel Comics

1-Wraparound-c	0.60	1.20	3.00

AKIRA
Sep 1988-Present (3.50/3.95/6.95, color, deluxe)
Epic Comics

1	3.10	9.40	22.00
1,2-2nd printings	0.80	1.60	4.00
2-5	1.00	2.50	6.00
6-16	0.80	2.10	5.00
17-33: 17-Begin 3.95-c	0.80	1.60	4.00
34-36 (6.95)	1.40	2.80	7.00

ALFRED HARVEY'S BLACK CAT
1995 (3.50, B&W/color)
Lorne-Harvey Publications

01-Hildebrandts-c	0.70	1.40	3.50

ALIENS, THE (Captain Johner and...) (Also see Magnus Robot Fighter)
Sept-Dec, 1967; No. 2, May, 1982
Gold Key

1-Reprints from Magnus #1,3,4,6-10, all by Russ Manning	1.90	5.60	15.00
2-Same contents as #1	0.50	1.00	4.00

ALIENS (DARK HORSE)
ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July, 1989 (1.95, B&W, mini-series)

1-1st appearance Aliens in comics	3.60	11.00	25.00
1-Second printing	1.20	2.90	7.00
1-Third - Sixth printings	0.40	0.80	2.00
2	2.40	7.00	17.00
2-Second printing	0.60	1.20	3.00
2-Third printing	0.40	0.80	2.00
3	1.30	3.90	9.00
4	1.00	2.50	6.00
5,6	0.80	2.10	5.00

Aliens Issue #1

3-6: 2nd printings	0.40	0.80	2.00
A one of... Mini-Comic 1 (3.00, 4x6") included w/ Aliens Portfolio	1.10	3.00	6.00
Aliens Platinum Edition (See Dark Horse Presents...)	1.70	4.00	10.00

ALIENS
Aug, 1989-No. 4, 1990 (2.25, color, mini-series)

V2 #1	1.40	4.00	10.00
V2 #1-2nd printing ('90, 2.25)	0.50	0.90	2.25
2-4	1.00	2.50	6.00

ALIEN 3
June, 1992-No. 3, Aug, 1992 (2.50, color, mini-series)

1-3-Suydam painted-c	0.50	1.00	2.50

...BERSERKERS
Jan 1995 - Apr 1995 (2.50, color, limited series)

1-4	0.50	1.00	2.50

...COLONIAL MARINES
Jan, 1993-No. 10, July, 1994 (2.50, color, limited series)

1-10	0.50	1.00	2.50

...EARTH ANGEL
Aug, 1994 (2.95, color, one-shot)

nn-Byrne-c/story; wraparound-c	0.60	1.20	3.00

...EARTH WAR
June, 1990-No. 4, Oct, 1990 (2.50, color, limited series)

1-Sam Kieth-a(p) in all	1.50	4.00	9.00
1-2nd print	0.50	1.00	2.50
2	1.30	3.30	8.00
3,4	1.10	2.70	6.50

...GENOCIDE
Nov, 1991-No. 4, Feb, 1992 (2.50, color, mini-series)

1-4-Suydam painted-c; 4-Wraparound-c, pull-out poster	0.50	1.00	2.50

...HIVE
Feb, 1992-No. 4, May, 1992 (2.50, color, mini-series)

1-4-Kelley Jones-c/a in all	0.50	1.00	2.50

...LABYRINTH
Sept, 1993-No. 4, Jan, 1994 (2.50, color, mini-series)

1-4: 1-Painted-c	0.50	1.00	2.50

...MONDO PEST
Apr, 1995 (2.95, color, one-shot, 44 pgs.)

nn-reprints Dark Horse Comics #22-24	0.60	1.20	3.00

...MUSIC OF THE SPEARS
Jan, 1994-No. 4, Apr, 1994 (2.50, color, limited series)

1-4	0.50	1.00	2.50

.../PREDATOR: THE DEADLIEST OF THE SPECIES
July, 1993-Aug, 1995 (2.50, color, limited series)

1	0.80	1.60	4.00
2-11: Bolton painted-c; 1-3-Guice-p	0.50	1.00	2.50
1-Embossed foil platinum ed. no price/no ads	4.10	11.00	27.00

...ROGUE
Apr, 1993-No. 4, July, 1993 (2.50, color, mini-series)

1-4	0.50	1.00	2.50

...: SACRIFICE
May, 1993 (4.95, color, one-shot, 52 pgs.)

nn-Peter Milligan scripts; painted-c/a	1.00	2.00	5.00

...: SALVATION
Nov 1993 (4.95, color, one-shot)

nn-D. Gibbons script	1.00	2.00	5.00

...STRONGHOLD
May 1994-No. 4, Sep, 1994 ($2.50, color, mini-series)

1-4	0.50	1.00	2.50

...VS. PREDATOR (See Dark Horse Presents #34)
June, 1990-No. 4, Dec 1990 ($2.50, mini-series, color)

0 (7/90, $1.95, B&W) r/DHP 34-36	2.00	6.00	14.00
1	1.60	5.00	11.00
1-2nd printing	0.50	1.00	2.50
2,3	[illegible]	1.50	8.00
4 (Dorman painted-c)	1.00	2.00	5.00

...VS. PREDATOR: DUEL
Mar 1995-Apr 1995 ($2.50, color, limited series)

1,2	0.50	1.00	2.50

...VS. PREDATOR: WAR
May 1995-Aug 1995 ($2.50, color, limited series)

1-4	0.50	1.00	2.50

ALIEN WORLDS
Dec, 1982-No. 9, Jan, 1985
Pacific Comics/Eclipse

1	0.30	0.60	1.50
2,3,7,8: 2-Dave Stevens-c/a	0.20	0.40	1.00
4-[illegible]; 1-Art Adams 1st pub art	0.60	1.20	3.00

ALISTER THE SLAYER
Oct 1995-Present ($2.50, color)
Midnight Press

1-Bone-c	0.50	1.00	2.50

ALL-AMERICAN MEN OF WAR
No. 127, Aug-Sept, 1952-No. 117, Sept-Oct, 1966
National Periodical Publications

127 (1952)	90.00	267.00	800.00
128 (1952)	38.00	114.00	405.00
3 (12-1/53-5/53)-5	49.00	146.00	340.00
6-10	34.00	100.00	235.00
11-18: Last pre-code issue	29.00	86.00	200.00
19-28	21.00	62.00	145.00
29,30,32-Wood-a	21.00	64.00	150.00
31,33-40	17.00	51.00	120.00
41-50	13.60	41.00	95.00
51-66	9.30	28.00	65.00
67-1st app. Gunner & Sarge	19.00	57.00	132.00
68-70	9.00	26.00	60.00
71-80	6.40	19.00	45.00
81,83-88: 88-Last 10¢ issue	5.40	16.00	38.00
82-Johnny Cloud begins	7.40	22.00	52.00
89-100:	4.00	11.10	26.00
101-117: Johnny Cloud app. 111,115 & 117	2.60	7.70	18.00

ALLIANCE, THE
Aug 1995-Present ($2.50, color)
Image Comics

1-3	0.50	1.00	2.50

ALL STAR SQUADRON
Sept, 1981-No. 67, Mar, 1987
DC Comics

1-46,48-67	0.20	0.40	1.00
47-McFarlane-c/a (1st full story)	0.80	1.60	4.00
Annual 1-3 (11/82-9/84)	0.20	0.40	1.00

ALL-STAR WESTERN (Weird Western Tales #12 on)
Aug-Sept, 1970-No. 11, Apr-May, 1972
National Periodical Publications

1	1.80	5.00	15.00
2-8: 2-El Diablo by Morrow begins; 3-Origin El Diablo	0.80	1.60	4.00
9-Frazetta-a (3 pgs.)	1.10	2.20	5.50
10-1st app. Jonah Hex (2-3/72)	11.40	34.00	80.00
11-2nd app. Jonah Hex	6.40	19.00	45.00

ALPHA FLIGHT (See X-Men #120,121)
Aug, 1983-No. 130, Mar, 1994 (#52 on are direct sale)
Marvel Comics Group

1-(52 pgs.) Byrne-a begins; Wolverine cameo	0.50	1.00	2.50
2-12: 12-Double size	0.40	0.70	1.75
13-Wolverine app.	0.70	1.70	4.00
14-16: 16-Wolverine cameo	0.30	0.70	1.75
17-X-Men x-over; Wolverine cameo	0.40	0.80	2.00
18-28: Last Byrne issues	0.30	0.50	1.25
29-32,35-49: 39-Portacio-c begins	0.20	0.40	1.00

Amazing Adventures #17

33,34-Wolverine app. 34-Origin retold	0.70	1.70	4.00
50-Double size	0.30	0.50	1.25
51-Jim Lee's 1st work at Marvel	1.00	2.00	5.00
52,53-Wolverine; 53-Lee/Portacio-a	0.60	1.20	3.00
54,63,64-No Jim Lee art	0.20	0.40	1.00
55-62-Jim Lee art(p)	0.50	1.00	2.50
65-74,76-86: 74-Wolverine, Spider-Man	0.30	0.50	1.25
75-($1.95, 52 pgs.)	0.40	0.80	2.00
87-90-Wolverine app; Jim Lee-c	0.60	1.20	3.00
91-99,104-105,107-119,121-129	0.30	0.60	1.50
100 ($2.00, 52 pgs.)-Avengers app.	0.40	0.80	2.00
106-Northstar revelation issue	0.60	1.10	2.75
106-2nd printing	0.30	0.50	1.25
120 ($2.25)-Polybagged w/poster	0.50	0.90	2.25
130-($2.25, 52 pgs.)	0.50	0.90	2.25
Annual 1 (9/86, 1.25)	0.30	0.50	1.25
Annual 2 (12/87, 1.25)	0.30	0.50	1.25
Special V2#1 (6/92, 2.50)-Wolverine-c/story	0.50	1.00	2.50

AMAZING ADULT FANTASY (Amazing Adventures No. 1-6; Amazing Fantasy No. 15)
No. 7, Dec, 1961-No. 14, July, 1962
Marvel Comics Group (AMI)

7-Ditko-c/a in all	40.00	140.00	425.00
8-Last 10¢ issue	32.00	120.00	365.00
9-13	28.00	100.00	[illegible]
14-Prof. X prototype	32.00	116.00	345.00

AMAZING ADVENTURES (Amazing Adult Fantasy #7 on)
June, 1961-No. 6, Nov, 1961
Marvel Comics Group (AMI)

1-Origin Dr. Droom (1st Marvel Super-Hero) Ditko & Kirby-a in all; Kirby monster c-1-6	108.00	325.00	975.00
2	45.00	135.00	405.00
3-6: 6-Last Dr. Droom	41.00	122.00	365.00

AMAZING ADVENTURES
Aug, 1970-No. 39, Nov, 1976
Marvel Comics Group

1-Inhumans by Kirby(p) 1-4, ends #10 & Black Widow (ends #8) double feature begins	2.40	7.30	17.00
2-4	1.60	3.20	8.00
5-8: N. Adams-a	1.70	4.00	10.00
9,10: 9,10-Magneto app.	1.10	2.20	5.50
11-New Beast begins (1st app.), ends #17	4.20	10.00	25.00
12-17: 13-Brotherhood of Evil Mutants app.	1.00	3.00	6.00
18-1st app. Killraven; N. Adams-a	1.30	4.00	9.00
19-39	0.60	1.20	3.00

AMAZING FANTASY (Formerly Amazing Adult Fantasy)
No. 15, Aug, 1962 (Sept, 1962 on indicia)
Marvel Comics Group (AMI)

15-Origin & 1st app. Spider-Man by Ditko (11 pgs.); 1st app. Aunt May & Uncle Ben; Kirby/Ditko-c (5 pgs.)	1570.00	4700.00	

AMAZING FANTASY
No. 16, Dec 1995-Present ($3.95, color)
Marvel Comics

16-Busiek-s, Pacheco-a, Spider-Man app.	0.80	1.60	

AMAZING SCARLET SPIDER
Nov 1995-Jan 1996 ($1.95, color)
Marvel Comics

1,2-replaces "Amazing Spider-Man"	0.40	0.80	

AMAZING SPIDER-MAN, THE (See Giant-Size Spider-Man)
Mar 1963-Sep 1995, Jan 1995-Present
Marvel Comics Group

1-Origin retold; Ditko-c/a #1-38; Kirby/Ditko-c; 1st Fantastic Four x-over (Ties w/F.F. #12 as 1st Marvel x-over)	1080.00	3250.00	
1 (Golden Records Reprint)	16.00	47.00	
with Golden Records (1966)	36.00	107.00	
2-1st app. The Vulture	248.00	745.00	
3-1st app. Doc Octopus	169.00	508.00	
4-Origin & 1st app. The Sandman	139.00	417.00	
5-Dr. Doom app.	153.00	459.00	
6-1st app. Lizard	118.00	353.00	
7,8,10: 8-Early FF backup story	96.00	289.00	
9-Origin & 1st app. Electro	107.00	321.00	
11,12: 12-Doc Octopus unmasks Spidey-c/story	59.00	176.00	
13-1st app. Mysterio	69.00	208.00	
14-1st app. the Green Goblin (Norman Osborn); Hulk x-over	139.00	417.00	
15-1st app. Kraven The Hunter; 1st mention of Mary Jane Watson (not shown)	56.00	167.00	
16-1st Daredevil x-over (yellow costume)	43.00	130.00	
17-2nd app. Green Goblin (c/story)	66.00	199.00	
18-1st app. Ned Leeds (later Hobgoblin)	43.00	129.00	
19-Sandman app.	35.00	105.00	
20-1st app. & origin The Scorpion	42.00	126.00	
21-2nd app. The Beetle (see Str. Tales #123)	26.00	79.00	
22-1st app. Princess Python	24.00	71.00	
23-3rd app. Green Goblin (c/story)	40.00	118.00	
24	23.00	69.00	
25-1st app. Mary Jane Watson (cameo; face not shown, but introduced as Mary Jane)	29.00	86.00	
26-4th app. Green Goblin; 1st Crime Master	29.00	88.00	
27-5th app. Green Goblin	27.00	81.00	
28-Origin/1st app. Molten Man	41.00	124.00	
29,30	19.00	56.00	
31-38: 31-Intro Harry Osborn (later becomes 2nd Gr. Goblin), Gwen Stacy & Prof. Warren. 38-Last Ditko issue; 2nd app. Mary Jane Watson (cameo; face not shown, 7/66)	17.00	51.00	
39-Green Goblin-c/story; id revealed	24.00	71.00	
40-Origin Green Goblin (1st time told)	36.00	107.00	
41-1st app. Rhino	19.00	58.00	
42-3rd app. Mary Jane Watson (cameo last 2 panels); 1st time her face is shown (11/66)	16.00	47.00	
43-49	11.00	32.00	
50-Intro Kingpin (7/67)	47.00	141.00	
51-2nd app. of Kingpin	17.00	50.00	
52-60: 56-Intro Capt. George Stacy	9.00	26.00	
61-74: 69,70-Kingpin app. 69-Kingpin-c. 74-Last 12¢ issue	6.40	19.00	
75-89,91-93,95,99: 84,85-Kingpin-c/stories	5.30	16.00	
90-Death of Capt. Stacy	6.00	18.00	
94-Origin retold	8.00	26.00	
96-98: Drug books not approved by CCA; Green Goblin storyline; 97,98-Green Goblin-c	11.00	32.00	
100-Anniversary issue (9/71)	23.00	69.00	
101-1st app. Morbius; last 15¢ issue (10/71)	23.00	69.00	
101-2nd printing (9/92, silver ink)	0.50	1.00	
102-Origin/2nd app. Morbius (25¢, 52 pgs.)	16.00	47.00	
103-118: 109-Dr. Strange-c/story (6/72)	3.00	9.00	
119,120-Spider-Man vs. Hulk	4.90	15.00	
121-Green Goblin kills Gwen Stacy	14.00	43.00	
122-Death of Green Goblin	17.00	51.00	
123-128: 123-Cage app. 124-1st app. Man-Wolf (9/73), origin #125	3.10	9.40	
129-1st app. Jackal & The Punisher (2/74)	39.00	118.00	
130-133,138-140,152-160: 131-Last 20¢ iss.	1.90	6.00	
134-Punisher cameo app. (7/74)	3.10	9.40	
135-2nd full Punisher app. (8/74)	9.00	28.00	
136-Re-intro Green Goblin (Harry Osborn)	5.70	17.00	
137-Green Goblin-c/story (Harry Osborn)	5.70	17.10	

[illegible] Crime-Cameos	3.40	10.00	24.00
[illegible] Stacy clone	2.60	8.00	19.00
[illegible] Gwen Stacy clone storyline cont., 147-Spider-Man/Venom			
[illegible] clone	2.80	8.00	18.00
[illegible]	3.90	12.00	27.00
[illegible] Spider-Man [illegible] begins, origin of Jackal	11.00	33.00	77.00
[illegible] the clone	7.40	22.30	52.00
[illegible] of clone body	4.60	14.00	32.00
[illegible] Punisher [illegible]	1.70	5.00	12.00
[illegible] Punisher [illegible] app.	2.70	8.10	19.00
[illegible] one story recapped. 181-Origin retold	1.30	3.30	8.00
[illegible]	2.60	7.70	18.00
[illegible] Green Goblin app.	2.40	7.00	17.00
[illegible] 208, 218-219	1.30	3.80	8.00
[illegible] app. [illegible]	2.10	6.00	15.00
[illegible] (1983)	4.30	11.00	30.00
[illegible] app.	2.90	8.60	20.00
[illegible] (10/83)	1.70	4.20	10.00
[illegible] (3/87)	1.30	3.00	8.00
[illegible] Hobgoblin [illegible] (3/85) (w/Tattooz card intact)	11.00	34.00	80.00
[illegible]	3.60	11.00	25.00
[illegible] Hobgoblin [illegible] battle (2nd app.)	6.00	18.00	42.00
[illegible]	1.30	3.80	8.00
[illegible] Hobgoblin [illegible] (3rd app.)	1.80	5.00	11.00
[illegible] Hobgoblin powers battles Spider-Man (10/85), [illegible]	2.30	6.90	16.00
[illegible] Hobgoblin [illegible] battle storyline	2.00	6.00	14.00
[illegible] app. [illegible] for Spidey (5/84)	5.00	15.00	35.00
[illegible]	1.50	3.80	9.00
[illegible]	1.20	2.90	7.00
[illegible] 277, 280, 282, 283: 274-Zarathos (Spirit of [illegible] Ozzimandias-c/story 282-X-Factor x-over	1.00	2.30	5.00
[illegible]	1.10	2.20	5.50
[illegible] Hobgoblin-cameo	1.80	5.00	11.00
[illegible]	1.90	6.00	13.00
[illegible] origin [illegible]	2.10	6.40	22.00
[illegible]	1.80	5.00	11.00
[illegible]	1.90	6.00	13.00
[illegible] Spider-Man [illegible]	1.50	4.00	9.00
[illegible] Silver Sable (6/85)	1.40	4.00	10.00
[illegible] 2nd printing	0.60	1.20	3.00
[illegible] by [illegible], Hobgoblin-c/s	2.00	6.00	14.00
[illegible]	2.00	5.00	12.00
[illegible] Hobgoblin [illegible]	1.90	6.00	13.00
[illegible] Gang War begins, ends #288, Hobgoblin c/story	1.70	4.00	10.00
[illegible] Hobgoblin app.	2.10	6.00	15.00
[illegible] app. (cameo), 287 Hobgoblin app (cameo)	1.00	2.50	6.00
[illegible] Hobgoblin full app.	1.50	3.80	9.00
[illegible] (Kraven's Last Hunt) [illegible] Hobgoblin [illegible]			
[illegible] Hobgoblin	3.40	10.00	24.00
[illegible]	1.00	2.00	5.00
[illegible] Parts 2 & [illegible] of Kraven story	1.50	3.80	9.00
295-297	1.00	2.90	6.00
298-Todd McFarlane-c/a begins (3/88); 1st app. (cameo) Eddie Brock who becomes Venom (not in costume)	6.40	19.00	45.00
299-1st app. (cameo) Venom in costume	4.30	11.00	30.00
300 (52 pgs.)-Last black costume; 1st full Venom story	11.00	33.00	77.00
301-305	2.30	6.90	16.00
306-311, 313, 314	1.60	4.60	11.00
312-Hobgoblin battles Green Goblin	3.30	9.90	23.00
315-317-Venom app.	3.00	8.60	20.00
318-323, 325, 370-Biweekly begins	1.10	3.30	8.00
324-Sabretooth app.; McFarlane-c (co-art)	2.00	6.00	14.00
326, 327, 329-No McFarlane	0.60	1.60	4.00
328-Hulk app.; last McFarlane-a	2.00	5.00	12.00
330, 331-Punisher app.	0.80	1.60	4.00
332, 333-Venom-c/story	1.70	4.20	10.00
334-336, 338-343	0.60	1.20	3.00
337-Hobgoblin app.	0.80	1.60	4.00
344-1st app. Cletus Kasady (Carnage)	1.60	5.00	11.00
345-1st full app. Cletus Kasady	1.90	6.00	13.00
346, 347-Venom app.	1.70	4.00	10.00
348, 349, 351-358, 359 (1.25-c)	0.50	1.00	2.50
350-(1.50, 52 pgs.)-Origin retold	0.60	1.20	3.00
360-Carnage cameo	1.50	3.80	9.00
361-Intro Carnage	2.90	9.00	20.00
361-2nd printing; silver-c	0.40	0.80	2.00
362, 363-Carnage & Venom c/story	1.50	4.00	9.00
362-2nd printing	0.30	0.60	1.50
364, 366-374, 376-387: 373-Venom back up. 374-Venom c/story. 376-Cardiac app. 378-Maximum Carnage part 3. 381, 382-Hulk app. 383-The Jury app. 384-Venom/Carnage app.	0.40	0.70	1.75
365-(3.95)-Silver hologram on-c; pull out poster, 1st app. Spider-Man 2099	1.00	2.50	6.00
365-2nd printing; gold hologram on-c	0.80	1.60	4.00
375 (3.95)-Holo-grafx-c; Venom-c/story	1.00	2.40	5.75
388 (2.25, 68 pgs.)-Newsstand Edition; 2 back-up stories: Venom, Cardiac & Chance	0.50	0.90	2.25
388-(2.95)-Collectors Edition w/foil-c	0.60	1.20	3.00
389-396, 398-399, 401-407: 389-Begin 1.50-c; Green Goblin app., bound-in card sheet. 394-Power & Responsibility Pt. 2. 396-Daredevil-c & app. 403-Carnage app. 405-New Doc Octopus. 407-Human Torch, Silver Sable, Sandman app.	0.30	0.60	1.50
390-(2.95)-Collectors Edition, polybagged w/16 pg. insert & animation print	0.60	1.20	3.00
394-(2.95, 48 pgs.)-Deluxe edition; flip book w/Birth of a Spider-Man Pt. 2 Silver foil both-c	1.00	2.00	5.00
397-(2.25)-Flip book w/Ultimate Spider-Man	0.50	0.90	2.25
400-(2.95)-Death of Aunt May	1.00	2.00	5.00
400-(3.95)-Death of Aunt May-Double-c embossed	1.20	2.40	6.00
400-Collector's Ed.-White-c	3.00	6.00	15.00
Annual 1 ('64)-1st Sinister Six; new 41 pg. sty	48.00	141.00	440.00
Annual 2 ('65)-New Doctor Strange sty (early)	21.00	63.00	210.00
Special 3 (11/66)-Avengers & Hulk x-over	10.00	30.00	70.00
Special 4 (11/67)-Spidey battles Human Torch (new 41 pg. story)	10.00	30.00	70.00
Special 5 (11/68)-Peter Parker's parents; New 40 pg. Red Skull story	11.00	32.00	75.00
Special 6 (11/69)-41 pg. Sinister Six story from Annual #1	4.50	11.00	27.00
Special 7 (12/70)-All reprints	4.50	11.00	27.00
Special 8 (12/71)-All reprints	4.50	11.00	27.00
King Size 9 (1973)-r/Spect. Spider-Man magazine (Green Goblin c/story, 40 pgs re-edited from orig. 58 pgs)	4.20	10.00	25.00
Annual 10-13 (1976-79)-All new-a; 13-Byrne-a	1.30	3.00	8.00
Annual 14 ('80)-Miller-c/a	1.50	3.80	9.00
Annual 15 ('81)-Punisher app., Miller-c/a	2.90	8.60	20.00
Annual 16-20 ('82-86)	1.20	2.90	7.00
Annual 21 ('87)-Wedding issue; direct sale	1.50	3.80	9.00
Annual 21 ('87)-Wedding issue; newsstand	1.50	3.80	9.00
Annual 22 ('88)-Evolutionary War	1.30	3.30	8.00
Annual 23 ('89) Atlantis Attacks; Liefeld-p	1.20	2.80	7.00
Annual 24 ('90, 2.00)	0.80	1.60	4.00
Annual 25 ('91, 2.00)-1st solo Venom story	2.00	5.00	12.00
Annual 26 ('92, 2.25)-New Warriors-c/story; Venom solo story cont'd in Spect. S-M Annual #12	1.20	2.90	7.00
Annual 27-('93, 2.95)-Polybagged w/card; 1st app. Annex	0.60	1.20	3.00
Annual 28-('94, 2.95, 68 pgs.)-New Carnage c/story	0.60	1.20	3.00
...Skating on Thin Ice 1-('90, 1.25, Canadian)	1.00	2.00	5.00
...Skating on Thin Ice 1-(2/93, 1.50, Amer.)	0.40	0.80	2.00
...Double Trouble 2-('90, 1.25, Canadian)	0.60	1.20	3.00
...Double Trouble 2-(2/93, 1.50, American)	0.40	0.80	2.00
...Hit and Run 3-('91, 1.25, Canadian); Ghost Rider-c/story	0.60	1.20	3.00
...Hit and Run 3-(2/93, 1.50, American)	0.40	0.80	2.00
Carnage: 6/93, 6.95-r/#344, 345, 359-363			7.00
...Chaos in Calgary 4-(2/93, 1.50, American)	0.40	0.80	2.00
...Deadball 5-('93, 1.60, Canadian); Green Goblin-c/story; features Montreal Expos	0.30	0.60	1.50
...Soul of the Hunter nn-(8/92, 5.95)	1.00	2.50	6.00

MARVEL COMICS GROUP
THE AMAZING SPIDER-MAN
WINGS OF VENGEANCE!

Amazing Spider-Man #240

Amazing Spider-Man Super Special #1

Giveaways: See Overstreet Price Guide listing.

AMAZING SPIDER-MAN SUPER SPECIAL
Apr, 1995-Present (3.95, color, limited series)
Marvel Comics

1-Flip book	0.70	1.70	4.00

AMAZING X-MEN
Mar 1995 - July 1995 (1.95, color, limited series)
Marvel Comics

1-Age of Apocalypse	1.00	2.00	5.00
2-4	0.60	1.20	3.00

AMERICAN, THE
July 1987-No. 8, 1989 (1.75, B&W)
Dark Horse Comics

1 (1.50)	0.60	1.20	3.00
2-5	0.40	0.80	2.00
6-8	0.40	0.70	1.75
American Collection (B&W, 5.95)	1.00	2.30	6.00
Special 1 ('90, 2.25)	0.50	0.90	2.25

AMERICAN FREAK: A TALE OF THE UN-MEN
Feb, 1994-No. 5, June, 1994 (1.95, color, limited series)
DC Comics

1-5	0.40	0.80	2.00

AMERICAN: LOST IN AMERICA, THE
July, 1992-No. 4, Oct, 1992 (2.50, color, mini-series)
Dark Horse Comics

1-4: 1-Dorman painted-c. 2-Joe Phillips painted-c. 3-Mignola-c. 4-Jim Lee-c	0.50	1.00	2.50

AMERICAN SPLENDOR (Dark Horse)
...SPECIAL: A STEP OUT OF THE NEST
Aug 1994 (2.95, B&W, one shot)

1-N. Pekar-story	0.60	1.20	3.00

...WINDFALL
Sep 1995-Oct 1995 (3.95, B&W, limited series)

1,2-Pekar-s	0.80	1.60	4.00

AMERICA'S BEST TV COMICS
1967 (Giant Size 68 pgs., 25¢, one shot)
American Broadcasting Company

1-Fantastic Four, Casper, Amazing Spider-Man	8.10	24.00	57.00

TRINITY (see DC Universe: Trinity)

TRIPLE X
Dec 1994 - Present [illegible]
Dark Horse [illegible]
1-6 2.00 [illegible] 4.00

TRIUMPH
June, 1995 - Sep 1995 [illegible]
DC Comics
1-4 0.40 0.70 1.75

TROLL (Image Comics)
[illegible]
[illegible] 0.50 1.00 2.50
[illegible] 0.60 1.20 3.00
[illegible]
[illegible]
[illegible] 0.80 1.60 4.00
[illegible]
[illegible]
0.50 1.00 2.50

TRUE [illegible]
[illegible] graphic novel
[illegible]
[illegible] 2.50 5.00 10.00

TUROK [illegible]
[illegible] 2.95 B&W, bi-monthly
[illegible]
[illegible] 0.80 1.50 3.00

TUROK, DINOSAUR HUNTER (See Magnus #12)
[illegible] Present (2.50 color)
[illegible]
1-(3.50)-Chromium-c 0.70 1.40 3.50
Gold [illegible] 2.10 6.40 15.00
[illegible] 7 [illegible] 4-Anasr app. 5 Death of Anasr; 11-w/bound-in
[illegible] 0.50 1.00 2.50
[illegible] 1-(7/94, 3.95, 52 pgs.) 0.80 1.60 4.00
[illegible] (5/95, price omitted on #1,43-2.50) 1,2 [illegible]
0.50 1.00 2.50

TUROK, SON OF STONE
[illegible] 2.54 [illegible] 29, 8/62, No. 30, 12/62-No. 91, 7/74,
[illegible] 9/74, No. 125, 1/80, No. 126, 3/81 [illegible] 130, 4/82
[illegible] Gold Key #30-85/Gold Key or Whitman
[illegible] #126 on
[illegible] 1st app. Turok & Andar; dinosaur-c
69.00 206.00 550.00
[illegible] 41.00 122.00 325.00
[illegible] 26.00 79.00 210.00
[illegible] 17.00 51.00 135.00
[illegible] 10.00 30.00 80.00
[illegible] 7.00 21.00 55.00
[illegible] 5.60 17.00 45.00
[illegible] 4.40 13.00 35.00
[illegible] 3.80 11.00 30.00
[illegible] 3.00 9.40 25.00
[illegible] 1st app. [illegible] 1.90 4.70 15.00
[illegible] 114, 115-(52 pgs.) 1.10 2.20 8.50
[illegible] 11-72 & 18 [illegible] cover to #11
10.00 30.00 80.00
[illegible] Same as above, but paper-c 11.00 34.00 90.00

TURTLE SOUP (see Teenage Mutant Ninja Turtles)
[illegible] 2.00 [illegible]
[illegible]
0.50 1.20 3.00

TV STARS
[illegible]
[illegible]
[illegible] 0.90 2.00 5.00
[illegible] 1.80 4.50
[illegible] 0.90 1.80 4.50

12 O'CLOCK HIGH
[illegible]
[illegible]
[illegible] 11.00 30.00

2099 (Marvel)
...A.D.
May 1995 (3.95 color)
1-Metallic [illegible] 0.80 1.60 4.00
...APOCALYPSE
Dec 1995 (4.95, color)
1-[illegible] 1.00 2.00 5.00
...GENESIS
Jan 1996 (4.95, color)
1-Chrome [illegible] 1.00 2.00 5.00
...UNLIMITED
Sept, 1993-Present (3.95, [illegible] pgs.)
1-10; 1-1st app. [illegible] 2099 & begins [illegible]
[illegible] 0.80 1.60 4.00
...WORLD OF DOOM SPECIAL
May, 1995 (2.25, [illegible])
1-Doom's "Contract with America" 0.50 0.90 2.25

TWILIGHT ZONE, THE [illegible]
No. 1173, 11/61; No. 91, 4/79; No. 92, 5/82
Dell/Gold Key/Whitman #92
4-Color 1173 18.00 53.00 140.00
4-Color 1288 11.00 32.00 85.00
01-860-207 (5-6/62, 15¢) 7.00 21.00 57.00
12-860-210 (8-10/62) [illegible] 7.00 21.00 57.00
1 (11/62, Gold Key)-Crandall-a 8.40 25.00 67.00
2 5.50 18.00 47.00
3-11, 3, 4, 9-Toth-a 4.00 12.00 32.00
13-Williamson-a 3.00 10.10 27.00
13-15, 17, 18-Crandall-a. 14-Orlando/Crandall/Torres-a
3.00 8.50 22.00
16-20 2.20 6.00 17.00
21-27; 26-Flying saucer-c/story 1.40 3.00 11.00
28-32 0.80 1.50 6.00
33-51, 43-Crandall-a. 51-Williamson-a 0.60 1.10 5.00
53-70 0.40 0.80 3.00
71-92 (83, 84-(52 pgs.)) 0.30 0.50 2.00
Mini Comic #1 (1976) [illegible] 0.30 0.50 2.00

TWILIGHT ZONE, THE
Nov 1990 (2.95/1.75 color)
Oct, 1991; V2#1, Nov 1991-No. 14?, 1992 (1.95 color)
V3#1 1993-No. 4 1993 (2.50 color)
Now Comics
1-(11/90 2.95 52 pgs.)-N. Adams-a 0.80 2.10 5.00
1-(11/90 1.75) Newsstand ed. 0.40 0.80 2.00
1 (10/91 4.95)-Prestige ed. N. Adams c/a 1.00 2.20 5.50
1 (10/91 2.50) Collector's ed. [illegible] polybagged gold logo
-Nov. 1990 issue 0.80 2.10 5.00
1 Reprint-(2.50) direct sale 11/90 ed. 0.50 1.00 2.50
1 Reprint-(2.50)-newsstand 11/90 ed. 0.50 1.00 2.50
V2#1 [illegible] 14 1 Direct sale & newsstand versions
0.40 0.80 2.00

5 (2.95) 5 D'Special polybagged w/hologram on-c
0.60 1.20 3.50
9-(4.95) Prestige ed., polybagged, two extra stories & different hologram on-c 1.00 2.00 5.00
V3#1-4 0.50 1.00 2.50
Anniversary Special (1/92, 2.50) 0.50 1.00 2.50
Annual 1 (4/93, 2.50)-No ads 0.50 1.00 2.50

TWISTED TALES
Nov, 1982-No. 10, Dec, 1984
Pacific Comics/Independent Comics Group
1-10 0.30 0.60 1.50

TWO-GUN KID: SUNSET RIDERS
Nov 1995-Dec 1995 (6.95 color; limited series)
Marvel Comics
1,2-Ricless-a 1.40 2.80 7.00

TYPHOID
Nov 1995-Present (3.95, color)
Marvel Comics
1-3-Howell-c, Van Fleet-a 0.80 1.60 4.00

ULTRAFORCE
Aug 1994-Aug 1995 (1.95, color)
Malibu Comics
0-(9/94, 2.50) 0.50 1.00 2.50
1 (2.50, 44 pgs.)-w/bound-in trading card, team consisting of Prime, Prototype, Hardcase, Pixx, Ghoul, Contrary & Topaz
0.50 1.00 2.50
1-Holographic-c, no price 2.00 8.60 20.00
2-5-(10/94, 1.95) 0.40 0.80 2.00
2 (2.50)-Florescent logo; limited edition stamp on-c
0.80 1.60 4.00
6, 10; 6-begin 2.50-c, 8-10-Black Knight app.
0.50 1.00 2.50
Malibu "Ashcan": Ultraforce (6/94) 0.20 0.30 0.75
...Avengers Prelude 1-(2.50) 0.50 1.00 2.50
...Avengers 1-(3.95) foil-c, Perez-a/Ellis-s 0.80 1.60 4.00

ULTRAFORCE 2nd series
Nov 1995-Present (1.50 color)
Malibu Comics
Infinity, 1-7; Infinity-Black-c/Painted c, 1 Regular c/Painted c, 3-flip book "Phoenix Resurrection" pt. 7, 1,2-Ellis-s 0.50 0.80 1.50
Infinity (2000, signed) 2.00 4.00 10.00

ULTRAVERSE (Malibu)
...DOUBLE FEATURE
Jun 1995 (3.95, color)
1-168 pgs. [illegible] featuring Prime and Solitaire 0.80 1.60 4.00
...ORIGINS
Jan 1994 (99¢, color)
1-Gatefold c, 2 pg. origins all characters 0.20 0.40 1.00
1 Newsstand ed. diff. c, no gatefold 0.20 0.40 1.00
...PREMIERE
1994
0-Ordered thru mail w/coupons 1.40 2.80 7.00
...YEAR TWO
Aug 1995 (4.95, color)
nn 1.00 2.00 5.00
...ZERO THE DEATH OF THE SQUAD
Apr 1995-July 1995 (2.95, color)
1-4, 3-Codename: Firearm back story 0.50 1.30 3.00

UNCANNY TALES
Dec, 1973-No. 12, Oct, 1975
Marvel Comics Group
1-12 1-Crandall-c/Uncanny Tales #9 (1950s)
0.50 1.00 2.50

UNCANNY X-MEN, THE (The X-Men, Nos. 1-141; see Giant-Size X-Men)
Feb 1981-Present
Marvel Comics Group
142-Rachel app. 2.70 8.10 19.00
143-Last Byrne issue 1.50 3.80 9.00
144-150 150-Double size 1.30 3.00 7.50
151-157, 159-161, 163, 164 1.00 2.00 5.00
158-1st app. Rogue in X-Men 2.00 4.60 11.00
162-Wolverine solo story 1.70 4.30 10.00
165-Paul Smith art begins, ends #175 1.50 4.00 9.00
168-Double size, Paul Smith art 1.20 2.90 7.00
167-170, 167-New Mutants/X-Men 1st meet, same date as New Mutants

...cameos dies "Tattoo" death	1.10	2.20	5.50
...joins The X-Men, see Avengers Annual #10	2.20	5.40	13.00
...172, 173-Wolverine solo story	1.00	2.00	5.00
...white ice	1.40	4.30	10.00
...183-Rogue solo story, 184-1st app. Forge	1.00	2.00	5.00
...pgs.)-B. Smith/Austin-a	1.00	2.00	5.00
...2, 194-199	0.80	1.60	4.00
...Rom, special 100th app. New X-Men, 1st app. Warpath	2.00	3.80	9.00
...(1.25, 52 pgs.)	1.70	4.30	10.00
...app. baby Nathan (1/86) 1st Portacio c/a on X-Men	3.50	10.70	25.00
...206-209, 204 2nd Portacio c/a on X-Men	1.00	2.50	6.00
...solo story by Barry Smith	2.40	7.30	17.00
...210-213: Mutant Massacre	2.90	9.00	20.00
...Wolverine Battles Sabretooth, 213-(52)Wild-See X-Factor #10	5.00	15.00	35.00
...223, 224, 228-Havok joins (1/87)	1.00	2.00	5.00
...vs. batt vs Sabretooth-c/story	2.60	7.70	18.00
...Fall Of The Mutants, 226-(52 pgs.)	1.50	3.00	9.00
...4, 243	1.00	2.00	5.00
...Sabretooth app.	1.00	2.90	7.00
...Inferno tie-in	1.00	2.00	5.00
...5, 247, 249-Collins(c)	0.80	1.60	4.00
...app. Jubilee	3.70	9.20	22.00
...1st Lee art on X-Men	3.60	11.00	25.00
...2nd printing (7/92, 1.25)	0.30	0.50	1.25
...7, 252-Jim Lee-c	0.50	1.00	2.50
...253 All-new X-Men begins, 254-Jim Lee-c	0.90	1.80	4.50
...Jim Lee-a	1.70	5.10	12.00
...Wolverine solo story-Lee-a	2.00	6.00	14.00
...-Lee-c/a	1.00	2.50	6.00
...5, 260, 261, 264-Lee-c	0.50	1.00	2.50
...full app. Gambit (See Annual '14)	5.70	17.10	40.00
...stories begins, 2nd full Gambit app.	2.60	7.70	18.00
...Wolverine, Capt. America, Black Widow team up	3.10	9.30	22.00
268-2nd print	0.50	1.60	4.00
...-c/a	1.00	2.90	7.00
...Xtinction Agenda begins	1.70	5.10	12.00
...70 2nd printing	0.80	1.60	4.00
...2-X-tinction Agenda	1.30	3.90	9.00
...-Nicieza (Cable) & X-Factor app.	1.20	2.90	7.00
...	1.00	2.50	6.00
...(50, 52 pgs.)-Jim Lee-c	1.20	2.90	7.00
...Gold 2nd printing	0.50	1.00	2.50
...277-Last Jim Lee-c/a	0.40	0.80	2.00
281-New X-Men team (Byrne scripts) & Whilce Portacio c/a begin ...tops)	1.10	2.70	6.50
...2nd printing (red logo)	0.30	0.50	1.25
...app. Bishop (cover + 1 pg.)	2.00	5.00	12.00
...silver ink 2nd printing (1.00 c)	0.30	0.60	1.50
...1st full app. Bishop	2.30	5.80	14.00
28...-283-Bishop joins team, 290 Last Portacio-c/a, 294-Brandon Peterson-a begins-ends 309	0.30	0.60	1.50
294-296-(1.50)-Polybagged w/trading card	0.40	0.80	2.00
297-299, 301-303, 305-306, 311	0.30	0.50	1.25
300-(3.95, 68 pgs.)-Holo-grafx foil-c, Romita, Jr.-c/a	1.00	2.00	5.00
304-(3.95, 68 pgs.)-Magneto hologram on-c, 30th anniversary issue, Jae Lee-a (6 pgs.)	1.00	2.00	5.00
307-Gold ed.	0.60	1.20	3.00
310-(1.95) w/bound in trading card sheet	0.40	0.80	2.00
312-321, 312-Reg's 1.50-c, bound-in card sheet	0.30	0.60	1.50
316,317-(2.95)-Foil enhanced editions	0.60	1.20	3.00
318-322-(1.95)-Deluxe (note #320 Gold ed.)	0.40	0.80	2.00
323, 324, 326-328; 325-returns from "Age of Apocalypse", 328 Sabretooth-c	0.40	0.80	2.00
325-Anniversary issue (3.95), Gatefold-c	0.80	1.60	4.00
Special 1 (12/70)-Kirby-c/a	7.10	21.00	50.00
Special 2 (11/71)	6.40	19.00	45.00
Annual 3 ('79)-New art, Wolverine still in old yellow costume	2.40	7.30	17.00
Annual 4 ('80)-Dr. Strange-c/story	1.30	3.80	7.50
Annual 5 ('81)	1.00	2.50	6.00
Annual 6-8 ('82-84, 52 pgs.) 6-Dracula app.	1.00	2.00	5.00
Annual 9 ('85)-Art Adams-a (New Mutants x-over from New Mutants Special #1)	1.90	5.80	13.00
Annual 10 ('86)-Art Adams-a	1.60	4.70	11.00
Annual 11 ('87)	0.50	1.20	3.00
Annual 12 ('88)-Evol War. Art Adams-a(p)	0.80	1.60	4.00
Annual 13 ('89)-Atlantis Attacks	0.60	1.20	3.00
Annual 14 ('90, 2.00)-1st app. Gambit (minor app.), Art Adams-c/a	2.00	5.00	12.00
Annual 15 ('91, 2.00)-4 pg. origin, Wolverine solo back-up story, 4th app. X-Force	0.80	1.60	4.00
Annual 16 ('92, 2.25)-Jae Lee-c/a(2 stories)	0.50	0.90	2.25
Annual 17 ('93, 2.95)-Polybagged w/card	0.60	1.20	3.00
Annual 18 ('94, 2.95, 68 pgs.)	0.60	1.20	3.00
The Dark Phoenix Saga (1990, 12.95)	1.90	5.60	13.00
'95 (11/95, 3.95)-wrap-around-c	0.80	1.60	4.00

Two Gun Kid #2

UNCANNY X-MEN AT THE STATE FAIR IN TEXAS, THE
1983 (One-shot)
Marvel Comics Group

nn-Supplement to The Dallas Times Herald	3.00	9.40	22.00

UNCANNY X-MEN IN DAYS OF FUTURE PAST, THE
1989 (3.95, color, 52 pages)
Marvel Comics Group

nn-Byrne/Austin-c	0.80	1.60	4.00

UNDERDOG (TV)
July, 1970-No. 10, Jan, 1972; Mar, 1975-No. 23, Feb, 1979
Charlton Comics/Gold Key

1 (1st series, Charlton)	7.50	23.00	60.00
2-10	4.60	13.70	35.00
1 (2nd series, Gold Key)	5.00	15.00	40.00
2-10	3.10	9.30	25.00
11-23: 13-1st app. Shack of Solitude	1.90	5.60	15.00

UNDERDOG SUMMER SPECIAL
Oct, 1993 (2.25, color)
Harvey Comics

1	0.50	0.90	2.25

UNDERWORLD UNLEASHED
Nov, 1995-Present (2.95, color, limited series)
DC Comics

1-3-Waid-s	0.60	1.20	3.00
...:Apokolips-Dark Uprising 1 (1.95)	0.40	0.80	2.00
...:Batman-Devil's Asylum 1 (2.95)-Batman app.	0.60	1.20	3.00
...:Abyss-Hell's Sentinel 1 (2.95)-Alan Scott, Phantom Stranger, Zatanna-app.	0.60	1.20	3.00
...:Patterns of Fear-(2.95)	0.60	1.20	3.00

UNEARTHLY SPECTACULARS
Oct, 1965-No. 3, Mar, 1967 (#1: 12¢; 2,3: 25¢ giants)
Harvey Publications

1-Tiger Boy; Simon-c	1.90	5.60	13.00
2-Jack Q. Frost, Tiger Boy & Three Rocketeers app.; Williamson, Wood, Kane-a	3.00	9.40	22.00
3-Jack Q. Frost app.; Williamson/Crandall-a	3.00	9.40	22.00

Union #8

UNEXPECTED, THE (Formerly Tales of the...)
No. 105, Feb-Mar, 1968-No. 222, May, 1982
National Periodical Publications/DC Comics

105-Begin 12¢ issues	2.90	8.60	20.00
106-113: 113-Last 12¢ issue	2.50	6.50	15.00
114,115,117,118,120,122-127	1.00	2.50	6.00
116,119,121,128-Wrightson-a	1.50	3.00	8.00
129-162: 132-136-(52 pgs.), 157-162-(100 pgs.)	0.60	1.20	3.00
163-188: 187,188-(44 pgs.)	0.30	0.60	1.60
189,190,192-195-(1.00, 68 pgs.)	0.40	0.80	2.00
191-Rogers-a(p) (1.00, 68 pgs.)	0.60	1.20	3.00
196-221: 200-Return of Johnny Peril	0.30	0.60	1.50

UNION
June, 1993-No. 0, July, 1994 (1.95, color)
Image Comics

0-(7/94, 2.50)	0.50	1.00	2.50
0-Alternate Portacio-c, see Deathblow #5	1.40	2.80	7.00
1-(2.50)-Embossed foil-c; Texeira-c/a in all	0.50	1.00	2.50
1-(1.95)-Newsstand ed. w/o foil-c	0.40	0.80	2.00
2-4, 4-(7/94)	0.40	0.80	2.00

UNION
Feb, 1995-Present (2.50, color)
Image Comics

1-3, 5-8	0.50	1.00	2.50
4-(1.95)-Newsstand, WildStorm Rising Part 1	0.40	0.80	2.00
4-(2.50)-Direct Market, WildStorm Rising Part 1, Bound-in Card	0.50	1.00	2.50

UNITY
No. 0, Aug, 1992-No. 1, 1992 (free, color)
Valiant

0-Blue-Barry Smith-c; a prequel to Unity x-overs in all Valiant titles, free to everyone that bought all 8 Unity titles that month	0.70	2.00	4.00
0-Red logo, scarce (5,000 made)	2.00	7.00	17.00
0-Gold variant	2.00	5.00	12.00
1-Epilogue to Unity x-overs; 1 copy available for every 8 Unity books ordered	0.80	2.00	4.00
1-(Gold)-Promotional copy	2.00	5.00	12.00
1-(Platinum)-Promo copy, scarce	3.00	8.00	20.00
...Yearbook 1 (2/95, 3.95)-"1994" on indicia	0.80	1.60	4.00

UNIVERSAL MONSTERS
1993 (3.95/4.95, color, 52 pgs.)
Dark Horse Comics

Frankenstein nn-Original movie adaptation; painted-c	0.80	1.60	4.00
Dracula nn-(4.95)-Original movie adaptation	1.00	2.00	5.00
Mummy nn-(4.95)-Original movie adaptation	1.00	2.00	5.00
Creature From the Black Lagoon (4.95)-A. Adams/Austin c/a	1.00	2.00	5.00

UNKNOWN SOLDIER (Formerly Star-Spangled War Stories)
205, Apr-May, 1977-No. 268, Oct, 1982

National Periodical Publications/DC Comics

305-268-251 Enemy Ace begins	0.40	0.80	2.00

UNKNOWN WORLDS
Aug, 1960-No 57, Aug, 1967
American Comics Group

1-Whitney-c/a most issues	13.00	38.00	113.00
2-5: 2-Dinosaur-c/story	7.00	20.00	60.00
6-11: 9-Dinosaur-c/story. 11-Last 10¢ issue	5.00	15.00	45.00
12-19: 12-Issues thru #17	4.00	12.00	35.00
20-Herbie cameo (12-1-62-63)	4.50	13.00	40.00
21-35	2.50	7.00	22.00
36-"The People vs. Hendricks" by Craig; most popular ACG story ever	3.00	9.00	27.00
37-46	2.30	7.00	20.00
47-Williamson-a r-from Adventures into the Unknown #96, 3 pgs.; Craig-a	2.30	7.00	22.00
48-57: 53-Frankenstein app.	2.00	6.00	17.00

UNKNOWN WORLDS OF SCIENCE FICTION
Jan, 1975-No. 6, Nov, 1975; 1976 (B&W magazine)
Marvel Comics Group

1-Williamson/Frazetta/Krenkel/Wood/Torres/Frazetta r/Witzend #1; N. Adams-r/Phase 1; Brunner & Kaluta-r	0.80	1.60	4.00
2-6: 5-Frazetta-a	0.60	1.20	3.00
Special 1 (1976, 100 pgs.)-Newton painted-c	0.60	1.20	3.00

UNTOLD LEGEND OF THE BATMAN, THE
July, 1980-No. 3, Sept, 1980 (Mini-series)
DC Comics

1-Origin; Joker-c; Byrne-a	0.80	1.60	4.00
2,3	0.60	1.20	3.00
1-3: Batman cereal premiums (1989, 28 pgs., 6x9")-1st & 2nd print exist	0.40	0.80	2.00

UNTOLD TALES OF SPIDER-MAN
Sept, 1995-Present (.99¢, color)
Marvel Comics

1-5-Busiek-s	0.20	0.40	1.00

UNUSUAL TALES (Blue Beetle #50 on)
Nov, 1955-No. 49, Mar-Apr, 1965
Charlton Comics

1	15.00	50.00	130.00
2	7.00	21.00	55.00
3-5	4.00	12.00	33.00
6-Ditko-c only	6.00	17.00	44.00
7,8-Ditko-c/a	12.00	36.00	95.00
9-Ditko-c/a (20 pgs.)	13.00	38.00	100.00
10-Ditko-c/a(4)	15.00	45.00	120.00
11-(3/58, 68 pgs.)-Ditko-a(4)	14.00	41.00	110.00
12,14-Ditko-a	9.00	28.00	75.00
13,16-20	3.00	10.00	26.00
15-Ditko-c/a	9.00	27.00	73.00
21,24,28	2.00	7.00	18.00
22,23,25-27,29-Ditko-a	6.00	18.00	48.00
30-49	2.00	6.00	16.00

U.S. AGENT (See Captain America #354)
June, 1993-No. 4, Sept, 1993 (1.75, color, mini-series)
Marvel Comics

1-4	0.40	0.70	1.75

USAGI YOJIMBO (See Albedo & Space Usagi)
July, 1987-No. 38, (2.00, B&W)
Fantagraphics Books

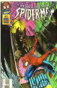
1	0.60	1.20	3.00
2-9,11-28	0.40	0.80	2.00
1,10-2nd print ngs (2.00)	0.40	0.80	2.00
10-TMNT app.	0.60	1.20	3.00
29-38 (2.25-c)	0.50	0.90	2.25
Color Special 1 (11/89, 2.95)	0.60	1.20	3.00
Color Special 2 (1991, 2.75)	1.00	2.50	6.00

USAGI YOJIMBO
Mar, 1993-Present (2.75, color)
[illegible]

1-TMNT app.	0.60	1.10	2.75

[illegible]
[illegible]

[illegible]	0.90	1.00	2.50



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VALOR
Nov, 1992-Sept, 1994 (1.25/1.50, color)
DC Comics

1-12: 2-Superget app. 4-Lobo app. 12-Lobo-cameo	0.30	0.50	1.25
13-23: 13-Begin 1.50-c. 17-Death of Valor. 18-22-Build-up to Zero Hour. 23-Zero Hour	0.30	0.60	1.50

VAMPIRE BITES
May 1995-Present (2.95, B&W)
Brainstorm Comics

1-pin-ups	0.60	1.20	3.00

VAMPIRE LESTAT, THE
Jan, 1990-No. 12, 1991 (2.50, mini-series)
Innovation

1	4.30	12.00	30.00
1 2nd-4th printings	0.50	1.00	2.50
2	2.30	6.40	15.00
2-2nd & 3rd printings	0.50	1.00	2.50
3-5	1.30	3.30	8.00
6-12	1.00	2.00	5.00

Note: 2nd printings of most issues exist and are worth cover price

VAMPIRELLA
Sept, 1969-No. 112, Feb, 1983; No. 113, Jan, 1988
Warren Publishing Co./Harris Publications #113: magazine

1-Intro Vampirella; Frazetta-c	43.00	129.00	390.00
2-Amazonia series begins, ends #12	16.40	49.00	135.00
3 (Scarce; low distribution)	35.00	105.00	245.00
4-7: 5,7-Frazetta-c	9.00	28.00	65.00
8-Vampirella begins as serious series	9.30	28.00	65.00
9-Smith-a; Boris cover	8.00	24.00	55.00
10-No Vampirella story	3.30	9.00	22.00
11-15: 11-Origin & 1st app. Pendragon	5.40	16.30	38.00
16-18,20-25	3.40	10.50	24.00
19-(1973 Annual)	5.00	15.00	35.00
26,28-36,38-42: 31-Frazetta-c	2.50	6.50	15.00
27-(1974 Annual)	3.30	8.00	20.00
37-(1975 Annual)	3.00	7.50	18.00
43-45,47-50	2.00	4.30	10.00
46-Origin of Vampirella retold (10/75)	2.40	4.80	12.00
51-99	1.60	3.20	8.00
100-(96 pgs.)-Reprint special; origin retold	3.60	7.20	18.00
101-110,112	3.20	6.40	16.00
111-Giant Collector's Edition (2.50)	3.60	7.20	18.00
113 (1988)-actual 1st Harris Comics issue	13.00	26.00	65.00
Annual 1 (1972)-New origin Vampirella	25.00	75.00	175.00
Special 1 (1977; large square-bound)	3.30	8.30	20.00

VAMPIRELLA (HARRIS COMICS)
Also see Cain, Flip Book, Vengeance of

Nov, 1992-No. 5, Nov, 1993 (2.95, color)

0-	0.70	1.70	4.00
0-Gold	7.50	18.80	45.00
1-Jim Balent inks & A. Hughes-c in #1-3	4.90	14.00	34.00
1-2nd printing	1.80	3.00	5.00
2	4.60	9.20	23.00
3-5: 3-5-contain certificates for free Dave Stevens Vamp poster. 5-D. Brereton-c	1.40	2.80	7.00
Vampirella TPB (10/93, 5.95)-r/1-4; Jusko-c			6.00

...CLASSIC
Feb 1995-Nov 1995 (2.95, color)

1-5-r/: 1-Goodwin-r, 1-4-Gonzales-r	0.60	1.20	3.00

...: MORNING IN AMERICA
1991-No. 4, 1992 (3.95, B&W, mini-series)

1-All have Kaluta painted-c	1.40	2.80	7.00
2-4	1.00	2.00	5.00

...PIN-UP SPECIAL
Oct 1995 (2.95, color, one-shot)

1-Hughes-c, pin-ups by various	0.60	1.20	3.00

.../SHADOWHAWK: CREATURES OF THE NIGHT
1995 (4.95, color, mini-series)

1	1.00	2.00	5.00

...STRIKES
Sep 1995-Present (2.95, color, limited series)

1-photo-c	0.60	1.20	3.00

VAMPIRE TALES
Aug, 1973-No. 11, June, 1975 (B&W magazine)
Marvel Comics Group

1-Morbius, the Living Vampire begins by Pablo Marcos (1st solo Morbius series & 5th Morbius app.)	3.00	9.00	23.00
2-Intro Satana; Steranko-r	1.70	4.00	10.00
3,4,6-11: 3-Satana app. 6-1st Lilith app. 8-Blade app. (see Tomb of Dracula)	1.00	2.00	5.00
5-Origin Morbius	1.30	3.00	7.50
Annual 1 (10/75)-Heath-r/#9	0.60	1.20	3.00

VAMPS
Aug, 1994-Jan, 1995 (1.95, color, limited series, mature)
DC Comics

1-Bolland-c	1.00	2.00	5.00
2-6-Bolland-c	0.60	1.20	3.00

VANGUARD (OUTPOST: EARTH) (See Megaton & Savage Dragon)
1987 (1.50, color)
Megaton Comics

1-Erik Larsen-c(p)	0.70	1.40	3.50

VANGUARD
Oct, 1993-Present (1.95, color)
Image Comics

1-6: 1-Gatefold-c; Supreme x-over; Erik Larsen back-up. 3-(12/93)-Indicia-12/94. 4-Berzerker back-up. 5-Angel Medina-a(p)	0.40	0.80	2.00

VANGUARD ILLUSTRATED
Nov, 1983-No. 11, Oct, 1984
Pacific Comics

1-6,8-11: 3-Dave Stevens-c	0.30	0.60	1.50
7-1st app. Mr. Monster	1.00	2.00	5.00

VAULT OF EVIL
Feb, 1973-No. 23, Nov, 1975
Marvel Comics Group

1-(1950s reprints begin)	0.60	1.20	3.00
2-23: 3,4-Brunner-c	0.40	0.70	1.75

VAULT OF HORROR, THE
Aug, 1990-No. 6, June, 1991 (1.95, color, 68 pgs.)
Gladstone Publ.

1	0.80	1.60	4.00
2-6: 4-Begins 2.00-c	0.40	0.80	2.00

VELOCITY
Nov 1995-Present (2.50, color)
Image Comics

1,2-Kurth-c, 2-Savage Dragon-c/app.	0.50	1.00	2.50

VENGEANCE OF VAMPIRELLA
Apr, 1994-Present (2.95, color)
Harris Comics

1-(3.50)-Quesada/Palmiotti "bloodfoil" wraparound-c	3.30	8.30	20.00

1 50-2nd printing, busy foil-c 1.00 2.00 5.00
old 4.00 16.00 40.00
2.40 4.80 12.00
1.40 2.80 7.00
11-8-Polybagged w/trading card, 10 w/coupon for Hyde-25 power
19-Polybagged w/trading card 0.60 1.20 3.00
ombined ('95, 6.95, TPB) 7.00

THE MYSTERY WALK
1995-Present (2.95, color)
0.60 1.20 3.00

VENGEANCE SQUAD
1975-No 6, May 1976 (#1-3 are 25¢ issues)
ton Comics
Mauser, Private Eye begins by Staton 0.40 0.80 2.00
-all-c in all 0.30 0.60 1.60
Modern Comics r (1977) 0.30 0.60 1.40

VENOM (Marvel Comics)
CARNAGE UNLEASHED
1995 - June 1995 (2.95, color, limited series)
4 0.60 1.20 3.00
FUNERAL PYRE
1993-No 3, Oct, 1993 (2.95, color, limited series)
1-Holo-grafx foil-c, Punisher app. in all 0.60 1.20 3.00
LETHAL PROTECTOR (See Amazing Spider-Man #365)
1993-No 6, July 1993 (2.95, limited series)
1-Red holo-grafx foil-c 1.00 2.00 5.00
ld variant sold to retailers 2.60 8.00 18.00
1-Black-c variant 21.40 64.00 150.00
Spider-Man app. in all 0.60 1.20 3.00
NIGHTS OF VENGEANCE
1994-No 4, Nov, 1994 (2.95, color, limited series)
1-Red foil-c 0.60 1.20 3.00
SEPARATION ANXIETY
1994-Mar 1995 (2.95, color, limited series)
1-4: 1-Embossed-c 0.60 1.20 3.00
SINNER TAKES ALL
1995-Present (2.95, color, limited series)
1-5 0.60 1.20 3.00
SUPER SPECIAL
Aug 1995 (3.95, color)
1-Flip book 0.80 1.60 4.00
THE ENEMY WITHIN
1994-No 3, Apr, 1994 (2.95 color, limited series)
1-3: Demogoblin & Morbius app. 1-Glow-in-the-dark-c
0.60 1.20 3.00
THE MACE
1994-No 3, July 1994 (2.95, color, limited series)
1-3: Embossed cover 0.60 1.20 3.00
THE MADNESS
1993-No 3, Jan, 1994 (2.95, color, limited series)
1-3: Kelley Jones c/a. 1-Embossed-c 0.60 1.20 3.00

VEROTIKA
1995-Present (2.95, color, adult readers)
1 1.00 3.20 8.00

Vampirella Strikes #1

1-6 0.60 1.20 3.00

VERTIGO (DC COMICS)
...GALLERY
1995 (3.50, color, one-shot)
1-pin-ups by various, McKean-c 0.70 1.40 3.50
...JAM
Aug. 1993 (3.95, color, 68 pgs.)
1-Sandman by Gaiman, Swamp Thing, etc. 0.80 1.60 4.00
...PREVIEW
1992 (75¢, color, 36 pgs.)
1-Vertigo preview; Sandman story by Gaiman 0.40 0.80 2.00
...VISIONS
1993/1994 (Color, 68 pgs.)
The Geek 1 (3.95, 6/93) 0.80 1.60 4.00
The Phantom Stranger 1 (3.50, 10/93) 0.70 1.40 3.50
Dr. Occult 1 (3.95, 7/94) 0.80 1.60 4.00

VERY VICKY
1993-Present (2.50, B&W)
Meet Danny Ocean
1-8 0.50 1.00 2.50
...Calling All Hillbillies ('95, 2.50) 1- 0.50 1.00 2.50

V FOR VENDETTA
Sept. 1988-No 10, May, 1989 (2.00, color, maxi-series)
DC Comics
1-10 Alan Moore scripts in all 0.40 0.80 2.00
TPB (1990, 14.95) 15.00

VICTORY
June, 1994-Dec 1994 (2.50, color, limited series)
Topps Comics
1-5 0.50 1.00 2.50

VIGILANTE: CITY LIGHTS, PRAIRIE JUSTICE
Nov 1995-Present (2.50 color, limited series)
DC Comics
1-3-Robinson-s 0.50 1.00 2.50

VINTAGE MAGNUS (Robot Fighter)
Jan 1992-No 4, Apr, 1992 (2.25, color)
Valiant
1-Layton-c; r/Magnus #22 0.60 1.20 3.00
2-4 0.60 1.20 3.00

VIOLATOR (See Spawn #2)
May 1994-Aug 1994 (1.95, color)
Image Comics
1-Alan Moore-s 0.80 2.00 5.00
2-3-Alan Moore scripts 2,3-Bart Sears-c(p)/a(p)
0.60 1.50 4.50

VIOLATOR VS. BADROCK
May 1995-Aug 1995 (2.50 color, limited series)
Image Comics
1-4-Alan Moore-s, 1-variant-c (3) 0.50 1.00 2.50

VIRTUA FIGHTER
Aug 1995-Present (2.95, color)
Marvel Comics
1-Sega Saturn game 0.60 1.20 3.00

VIRUS
1993-No 4, 1993 (2.50, color)
Dark Horse Comics
1-4-Ploog-c 0.50 1.00 2.50

VISION, THE
Nov 1994-Feb 1995 (1.75 color)
Marvel Comics
1-4 0.40 0.70 1.75

VISIONS
No. 1, 1979-No. 5, 1983 (B&W, fanzine)
Vision Publications
1-Flaming Carrot stories 8.00 24.00 55.00
2-Flaming Carrot stories 4.50 13.00 30.00
3-Flaming Carrot stories 2.10 6.00 15.00
4-Flaming Carrot covers and info. 2.30 6.60 20.00
5-(1983)-1 page Flaming Carrot 1.20 2.50 7.00
Note: After No. 4, Vision became an annual publication of The Atlanta Fantasy Fair

Violator Vs. Badrock #4

VISITOR, THE
Apr 1995-Nov 1995 (2.50, color)
Valiant Comics
1-13: 8-Harbinger revealed 0.50 1.00 2.50

VISITOR VS. THE VALIANT UNIVERSE, THE
Feb 1995-Mar 1995 (2.95, color, limited series)
Valiant
1-2: 1-X-O Manowar, Armorines & Dr. Solar app. 0.60 1.20 3.00

VOGUE
Oct 1995-Present (2.50, color, limited series)
Image Comics
1-Liefeld-c 0.50 1.00 2.50
1-variant-c 0.60 1.20 3.00

VOODOO-ZEALOT: SKIN TRADE
Aug 1995 (4.95, color, one-shot)
Image Comics
1 1.00 2.00 5.00

WALT DISNEY'S COMICS AND STORIES
No. 511, Nov, 1986-No. 547, April, 1990 (Color)
No. 548, May, 1990-Present
Gladstone Publ./Disney/Gladstone
511-Wuzzles app. 1.30 2.70 7.00
512 0.80 1.60 4.00
513-520, 528-Infinity-c 0.50 1.00 2.50
521-545, 540-545 are 52 pgs. 0.40 0.80 2.00
546, 547-(1.95, 68 pgs.) 0.60 1.20 3.00
548 (1.50, 6/90)-1st Disney issue 0.50 0.90 2.25
549, 551-570, 572, 573, 577-579, 581, 584 0.40 0.80 2.00
550 (2.25)-Back by Barks 0.60 1.20 3.00
571 (2.95, 68 pgs.)-D.Duck Atom Bomb r/by Barks from 1947 Cheerios
Premium 0.90 1.70 4.25
574-576, 580, 582, 583 (2.95, 68 pgs.) 0.80 1.60 4.00
585 (2.50, 52 pgs.)-Reprints #140 0.80 1.60 4.00
586, 587-(1.50) Gladstone begins again 0.40 0.80 2.00
588-598 0.40 0.80 2.00

WALT DISNEY'S DONALD AND MICKEY (Formerly Mickey and Donald)
No 19, Sept. 1993-Present (1.50, color)
The Bruce Hamilton Company (Gladstone)
19, 21-24, 26-30: 19 Barks, Murry-r. 22-Barks "Omelet" story r/WDC&S
0.40 0.80
20-(2.95, 68 pgs.) Barks-r 0.80 1.60
25-(2.95, 68 pgs.) 0.80 1.60

WALT DISNEY'S DONALD DUCK
Oct. 1986 (No. 279), May 1990, No. 280, Sept. 1993-Present (Color)
Gladstone Publ
246 1.70 4.00 10.00
247-249 1.00 2.00 5.00
250-(1.50, 68 pgs.)-Reprints FC #9 2.10 6.40 11.00
251-256 0.80 1.50 3.75
257-(1.50, 52 pgs.)-r/Vacation Parade #1 0.80 1.60 4.00
258-260 0.60 1.20 3.00

261-277	0.50	0.90	2.25
278, 279 (1.95, 68 pgs.)	0.50	1.00	2.50
280-285, 287-290: 280-Barks-r. 50-c; 281-Rosa a/scripts & part-c	0.50	0.90	2.25
286 (2.95, 68 pgs.)-"Happy Birthday Donald"-c	0.70	1.40	3.50

WALT DISNEY'S DONALD DUCK ADVENTURES
Nov, 1987-No. 20, Apr, 1990 (color)
No. 21, Aug, 1993-Present (1.50, color)
Gladstone Publishing/Disney Comics

1	1.10	2.20	5.50
2-r/Four Color #308	0.50	0.90	2.25
3,4,6,7,9-11,13,15-18	0.40	0.80	2.00
5, 8-Rosa art	0.70	1.30	3.25
12-Rosa story, art w/ Barks poster	0.80	1.60	4.00
14-r/F.C. 29, "The Mummy's Ring" (Barks)	0.60	1.20	3.00
19, 20 (1.95, 68 pgs.)	0.60	1.20	3.00
21-Rosa-c; "Seven Cities of Cibola" (Barks)	0.50	0.90	2.25
[illegible] (Barks)	0.50	0.90	2.25
23-25: Rosa-c; 27-Rosa-c	0.40	0.80	2.00
[illegible]-r/F.C. 199 "Sheriff of Bullet Valley" (Barks)	0.80	1.60	4.00
[illegible] (2.95, 68 pgs.)-r/F.C. 367 "Christmas for Shacktown" (Barks)	0.80	1.60	4.00

WALT DISNEY'S DONALD DUCK ADVENTURES
June, 1990-No. 38, July, 1993 (1.50, color)
Disney Comics

1-Rosa story & art (1st Disney issue)	0.80	1.60	4.00
2-38	0.30	0.60	1.50

WALT DISNEY'S UNCLE SCROOGE
[illegible]-No. 242, Mar, 1990 (Color)
No. 243, June, 1990-Present
Gladstone Publ./Disney Comics #243-280/Gladstone #281-on

210-r/1st Beagle Boys	1.00	2.50	6.00
211-218	0.60	1.00	2.50
219-Son Of The Sun by Rosa	2.10	6.30	15.00
220-Don Rosa story	1.00	2.00	5.00
[illegible] 224, 226, 227-Rosa-a	0.60	1.20	3.00
231-240: 235-Rosa story/art	0.50	1.00	2.50
241, 242 (1.95, 68 pgs.)	0.60	1.20	3.00
[illegible] 284 (1.50): 283-r/WDCS #98	0.50	0.90	2.25
250 (2.25, 52 pgs.)-Barks-r	0.60	1.20	3.00
285-The Life and Times of Scrooge McDuck Pt. 1, Rosa-c/a/scripts	1.00	2.00	5.00
286-291-The Life and Times of Scrooge McDuck Pt. 2-7, Rosa-c/a/scripts	0.60	1.20	3.00

WALT DISNEY'S UNCLE SCROOGE ADVENTURES (Uncle Scrooge Adventures #1-3)
Nov, 1987-No. 21, May, 1990 (95¢, color)
No. 22, Sept, 1993-Present (1.50, color)
Gladstone Publ.

1	1.00	2.50	6.00
2-5: 5-Rosa-c/a	0.50	1.00	2.50
6-19: 9, 14-Rosa-a	0.40	0.80	2.00
20, 21 (1.95): 20-Rosa-c/a	0.60	1.20	3.00
22 (1.50)-Rosa cover; r/US #26	0.50	0.90	2.25
23 (2.95, 68 pgs.)-r/US Phantom Blot; Barks-r	0.80	1.60	4.00
24-26, 29-31, 34-36: 24, 25, 28, 31, 32-Rosa-c; 25-r/US #21	0.40	0.80	2.00
27-Guardians of the Lost Library; Rosa-c/a/story; origin of the Junior Woodchuck Guidebook	0.60	1.20	3.00
28 (2.95, 68 pgs.)-r/US #13 with restored missing panels; Rosa-c	0.80	1.60	4.00
33 (2.95, 68 pgs.)-r/US #12; Rosa-c	0.80	1.60	4.00

WALT KELLY'S...
Dec, 1987-Apr, 1988
Eclipse Comics

Christmas Classics 1 (1987, 1.75, color)	0.40	0.70	1.75
Springtime Tales 1 (1988, 2.50)	0.50	1.00	2.50

WANTED: THE WORLD'S MOST DANGEROUS VILLAINS
July-Aug, 1972-No. 9, Aug-Sept, 1973 (All 20¢ issues)
National Periodical Publications

1-Batman, Green Lantern (story r-from G.L. #1)	1.30	2.60	6.50
2-Batman/Joker/Penguin story r-from Batman #25	1.30	3.10	8.00
3-9: All reprints	0.80	1.60	4.00

[illegible]

WARBLADE: ENDANGERED SPECIES
Jan 1995-Apr 1995 (2.50, color, limited series)
Image Comics

1-4: 1-Gatefold wraparound-c	0.50	1.00	2.50

WARCHILD
Jan 1994-Present (2.50, color)
Maximum Press

1-Liefeld-c/s	0.60	1.20	3.00
2-3	0.50	1.00	2.50
1-5-variant-c	0.60	1.20	3.00

WARLOCK (The Power Of...) (See Fantastic Four #66, 67, Incredible Hulk #178, Infinity War, Marvel Premiere, Silver Surfer #46, Strange Tales, Thor #165)
Aug, 1972-No. 8, Oct, 1973; No. 9, Oct, 1975-No. 15, Nov, 1976
Marvel Comics Group

1-Origin retold by Kane	3.60	10.70	25.00
2, 3	1.60	5.00	11.00
4-8: 4-Death of Eddie Roberts	1.10	3.30	7.50
9-2nd Thanos saga begins; Thanos cameo; Starlin-c/a in #9-15	1.30	4.00	9.00
10-Origin recap Thanos & Gamora; Thanos c/story; Thanos vs. Magus-c/story	4.30	13.00	30.00
11-Thanos app.; Warlock dies	3.60	11.00	25.00
12-14: Saga cont.; 14-Last 25¢ issue	1.60	4.70	11.00
15-Thanos-c/story	3.30	10.00	23.00

WARLOCK (Special Edition on cover)
Dec, 1982-No. 6, June, 1983 (2.00, Direct, ...)
Marvel Comics Group

1-6: Thanos in Str. Tales 178-181, Warlock #9-15, Marvel Team-Up #55, Avengers Ann. 7, Marvel 2-in-1 Ann. 2	1.00	3.00	6.00
Special Edition #1 (12/83)	0.50	1.00	2.50

WARLOCK
May, 1992-No. 6, Oct, 1992 (2.50, color, mini-series)
Marvel Comics

V2#1-6-r/Warlock Special Edition series	0.50	1.00	2.50

WARLOCK AND THE INFINITY WATCH
Feb 1992-July 1995 (1.75/1.95 color)
Marvel Comics

1-Starlin scripts begin; 1-4, 7-sequel to Infinity Gauntlet; brief origin recap Warlock	0.60	1.20	3.00
2-Reintro Moondragon	0.60	1.20	3.00
3	0.50	1.00	2.50
4-24: 7-Reintro The Magus; Moondragon app.; 8, 9-Gamora battles Thanos c/story; 10-Thanos c/story; 13-Hulk app.	0.40	0.70	1.75
25 (2.95, 52 pgs.)-Die cut embossed double-c; Thor & Thanos app.	0.60	1.20	3.00
26-42: 28-Begin 1.95-c, bound-in card sheet; 42-Final issue	0.40	0.80	2.00

WARLOCK CHRONICLES
June, 1993-No. 8, Feb, 1994 (2.00, color, mini-series)
Marvel Comics

1-(2.95)-Holo-grafx foil & embossed-c; origin retold; Starlin scripts begin; Keith Williams-i	0.60	1.20	3.00
2-8: 3-Thanos & Mephisto c/story; 4-vs. Magus c/story	0.40	0.80	2.00

WARLORD, THE
Jan-Feb, 1976-No. 133, Winter 1988-89
National Periodical Publications/DC Comics

1-Story cont'd from 1st Issue Special; Mike Grell-a	2.10	6.40	15.00
2-Intro Machiste	1.30	3.00	8.00
3-5	0.90	2.30	5.50
6-10: 6-Intro Mariah; 9-New costume	0.90	1.70	4.25
11-20: 11-Origin-r	0.70	1.30	3.25
21-40: 27, 38-Origin Omac by Starlin	0.50	0.90	2.25
41-47, 49-52: 51-Reprints #1	0.30	0.60	1.50
48-(52 pgs.)-1st app. Arak	0.50	0.90	2.25
53-130, 132: 100-Double size	0.30	0.60	1.50
131-1st Liefeld-a at DC (9/88)	0.60	1.20	3.00
133-Last issue (52 pgs., 1.50)	0.30	0.60	1.50
Annual 1 (1982)	0.40	0.80	2.00
Annual 2-6 (1983-87)	0.20	0.40	1.00

WARLORD
Jan, 1992-No. 6, June, 1992 (1.75, color, mini-series)
DC Comics

1-6: Grell-c & scripts in all	0.40	0.70	1.75

WAR MACHINE (See Iron Man #281, 282 & Marvel Comics Presents #152)
Apr, 1994-Present (1.50, color)
Marvel Comics

"Ashcan" Edition (no date, 75¢, B&W, 16 pgs.)	0.20	0.30	0.75
1-(2.95, 52 pgs.) Collectors Ed.; embossed foil-c; Cable app.	0.60	1.20	3.00
1-(2.00, 52 pgs.)-Newsstand Ed.; Cable app.	0.40	0.80	2.00
2-14, 16-22: 2-Bound-in trading card sheet; Cable app.; 3, 7-Deathlok app.; 22-vs. Iron Man	0.30	0.60	1.50
8-(2.95)-Polybagged w/16 pg. Marvel Action Hour preview and acetate print, red/yellow logo	0.60	1.20	3.00
15-(2.50)-Flip Book	0.50	1.00	2.50

WAR PARTY
Oct, 1994-Present (2.95, B&W)
Lightning Comics

1-1st app. Deathmask	0.60	1.20	3.00

WARRIOR NUN AREALA
Dec 1994-Present (2.95, color)
Antarctic Press

1	1.00	2.00	5.00
2-3	0.60	1.20	3.00
3-Bagged w/CD	1.20	2.40	6.00
Book II "Rituals"-(7/95, 2.95, color) 1-2	0.60	1.20	3.00

WARSTRIKE
May 1994-Nov 1995 (1.95, color)
Malibu Comics (Ultraverse)

1-7: 1-Simonson-c	0.40	0.80	2.00
1-Ultra 5000 limited silver foil	2.50	6.30	15.00
Giant Size 1 (12/94, 2.50, 44 pgs.)-Prelude to Godwheel	0.50	1.00	2.50

WARZONE
1995 (2.95, B&W)
Entity Comics

1-3	0.60	1.20	3.00

WATCHMEN
Sept, 1986-No. 12, Oct, 1987 (maxi-series)
DC Comics

1-12	0.80	1.60	4.00

WEAPON X
Apr, 1994 (12.95, color, one-shot)
Marvel Comics

nn-r/Marvel Comics Presents 72-84	1.90	6.00	13.00

WEAPON X
Mar 1995-Jun 1995 (1.95, color)
Marvel Comics

1-Age of Apocalypse	1.20	2.40	6.00

3-4	0.80	1.60	4.00

WEAPON ZERO
June 1995-Present (2.50, color)
Image Comics

0-Simonson scripts	0.50	1.00	2.50

WEB OF SCARLET SPIDER
Nov 1995-Present (1.95, color)
Marvel Comics

1-replaces "Web of Spider-Man"	0.40	0.80	2.00

WEB OF SPIDER-MAN
April 1985-Sep 1995
Marvel Comics Group

1-5th app. black costume	5.70	17.00	40.00
2	1.40	3.50	8.50
3-7-Walk-a-over	1.10	2.70	6.50
8,10-Vulture-c	1.10	2.20	5.50
18 (9/86)-1st app. Venom (behind the scenes, not shown) 19-Intro Humbug & Solo	1.00	2.00	5.00
29-New Hobgoblin (Macendale), Wolverine app.	2.30	6.90	16.00
30-Origin recap Rose & Hobgoblin (Leeds)	2.30	6.00	11.00
32-Six part Kraven storyline begins	1.70	4.20	10.00
31-37,39-47,49	0.60	1.10	2.75
38-Hobgoblin app.	1.30	3.00	7.50
48-Origin & 1st full app. of demonic Hobgoblin (Kingpin) cont'd from Spect. Spider-Man #147	3.60	11.00	25.00
50 (1.50, 52 pgs.)	0.50	1.00	2.50
51-58	0.40	0.80	2.00
59-Cosmic Spidey cont. from Sp. Spider-Man	1.70	4.00	10.00
60-65,68-85,87-89,91-94: 84-Beg. 6-part Rose & Hobgoblin history 66,94-Hobgoblin (Macendale) venom-c/sty	0.40	0.80	2.00
66,67-Green Goblin app. as a super-hero. 86-Demon leaves Hobgoblin, 1st Demogoblin	0.60	1.20	3.00
90 (2.95, 52 pgs.)-Silver hologram-c, polybagged w/poster	0.80	2.10	5.00
90-2nd print, gold hologram-c	0.60	1.20	3.00
95-Begin 4 part x-over w/Spirits of Venom	0.70	1.50	3.25
97-99,101-103,104-106-Nightwatch back-ups	0.40	0.70	1.80
100 (2.95, 52 pgs.)-Holo-grafx foil-c; intro new Spider Armor	0.70	1.50	3.25
107-111: 107-Intro Sandstorm; Sand & Quicksand app.	0.30	0.50	1.25
112-116,118,119,121-124,126-129: 112-Beg. 1.50-c; bound-in trading card sheet. 113-Gambit app. 118-1st solo clone Venom app. 119-Intro Kaine; Scarlet Spider/Venom app. 127-Max Damage pt. 3, 129-card insert	0.30	0.60	1.50
117 (2.95)-Collector's Ed. polybagged w/foil-c; 16 pg. preview of S-M cartoon & animation cel	0.60	1.20	3.00
117 (1.50)-Flip book; Power & Responsibility pt. 1	0.30	0.60	1.50
117 (2.95)-Collectors edition; foil-c; flip book	0.80	1.60	4.00
120 (2.25)-Direct ed. polybagged w/Marvel Milestone Amaz. S-M #150 & coupon for Amaz. S-M #396, S-M #53 & Spect. S-M #219	1.10	2.70	6.50
125 (2.25)-Flip book w/preview of The Ultimate Spider-Man	0.50	0.90	2.25

Web of Scarlet Spider #1

125-(3.95)-Holodisk-c; Gwen Stacy clone	0.80	1.60	4.00
125-(2.95)-Newsstand	0.60	1.20	3.00
...Super Special (7/95, 3.95) 1-Flip book	0.80	1.60	4.00
Annual 1 ('85)	0.60	1.20	3.00
Annual 2 ('86)-Arthur Adams-a	1.30	3.00	7.50
Annual 3 ('87)	0.60	1.20	3.00
Annual 4 ('88)-Evolutionary War	0.70	1.40	3.50
Annual 5 ('89, 2.00)-Atlantis Attacks	0.60	1.10	2.75
Annual 6 ('90, 2.00)-Punisher backup story	0.60	1.10	2.75
Annual 7 ('91, 2.00)-Origin recap of Hobgoblin I & II, Green Goblin I & II, Venom; Larsen/Austin-c	0.60	1.10	2.75
Annual 8 ('92, 2.25)-Venom story, pt. 3	0.60	1.10	2.75
Annual 9 ('93, 2.95)-Polybagged w/card	0.70	1.30	3.25
Annual 10 ('94, 2.95, 68 pgs.)	0.60	1.20	3.00

WEIRD MYSTERY TALES (See DC 100 Page Super Spectacular #4)
July-Aug, 1972-No. 24, Nov, 1975
National Periodical Publications

1-Kirby-a; Wrightson splash pg.	1.20	2.40	6.00
2-24: 4-Starlin-a. 24-Wrightson-c	0.60	1.10	2.75

WEIRD SCIENCE
Sept, 1990-No. 4, Mar, 1991 (1.95, color, 68 pgs.)
Gladstone Publishing

1-4: Reprints. 3-Begin 2.00-c	0.40	0.80	2.00

WEIRD WAR TALES
Sept-Oct, 1971-No. 124, June, 1983
National Periodical Publications/DC Comics

1-Kubert-a in 1-4,7; c-1-7	1.60	3.20	8.00
2,3: Drucker-a. 2-Crandall-a. 3,5-Heath-a	0.90	1.80	4.50
4-7,9,10: 5,6,10-Toth-a	0.70	1.40	3.50
8-Neal Adams-c/a(i)	1.10	2.20	5.50
11-50: 36-Crandall & Kubert-r(2)	0.50	0.90	2.25
51-63,65-67,69-124: 93-Intro/origin Creature Commandos. 101-Intro/origin G.I. Robot	0.40	0.70	1.75
64,68-Frank Miller-a	0.50	1.00	2.50

WEIRD WESTERN TALES (Formerly All-Star Western)
No. 12, June-July, 1972-No. 70, Aug, 1980
National Periodical Publications

12-(52 pgs.)-3rd app. Jonah Hex; Bat Lash & Pow Wow Smith-r; El Diablo by Neal Adams/Wrightson	2.90	9.00	20.00
13-4th app. Jonah Hex; Neal Adams-a	2.50	6.00	15.00
14,29: 14-Toth-a. 29-Origin Jonah Hex	1.40	2.80	7.00
15-Neal Adams-c/a; no Jonah Hex	1.20	3.00	7.00
16,17,19-28,30-38: Jonah Hex in all. 38-Last Jonah Hex	0.60	1.20	3.00
18-1st all Jonah Hex issue (7-8/73) & begins	1.10	2.20	5.50
39-70: 39-Origin/1st app. Scalphunter & begins	0.40	0.80	2.00

WEIRD WONDER TALES
Dec, 1973-No. 22, May, 1977
Marvel Comics Group

1-Wolverton-r/Mystic #6 (Eye of Doom)	0.50	1.00	2.50
2-22: 19-22-Dr. Druid (Droom)-r	0.40	0.80	2.00

WEIRD WORLDS
Aug-Sept, 1972-No. 9, Jan-Feb, 1974; No. 10, Oct-Nov, 1974
National Periodical Publications

1-John Carter, Warlord of Mars & David Innes begin (1st DC app.); Kubert-c (#1-10 are 20¢ issues)	1.00	2.00	5.00
2-7: 7-Last John Carter	0.60	1.20	3.00
8-10: 8-Iron Wolf begins (1st app.) by Chaykin	0.40	0.70	1.75

WELCOME TO THE LITTLE SHOP OF HORRORS
May 1995-Present (2.50, color, limited series)
Roger Corman's Cosmic Comics

1-3	0.50	1.00	2.50

WEREWOLF (Also see Dracula & Frankenstein)
Dec, 1966-No. 3, Apr, 1967
Dell Publishing Co.

1-1st app. (Super hero)	0.70	1.40	3.50
2,3	0.60	0.80	3.25

WEREWOLF BY NIGHT (Also see Giant-Size...)
Sept, 1972-No. 43, Mar, 1977
Marvel Comics Group

1-Ploog-a cont'd/Marvel Spotlight #4	5.70	17.00	40.00
2	2.90	8.60	20.00
3-5	1.90	6.00	13.00
6-10	1.70	4.20	10.00

Wetworks #1

11-20: 15-New origin, Dracula-c/sty	1.30	3.30	9.00
21-31	0.80	2.30	5.50
32-Origin/1st app. Moon Knight (8/75)	7.00	21.00	50.00
33-2nd app. Moon Knight	4.30	13.00	30.00
34-36,38-43	0.70	1.40	3.50
37-Moon Knight cameo	1.30	3.00	7.50

WEST COAST AVENGERS
Sept, 1984-No. 4, Dec, 1984 (Mini-series)
Marvel Comics Group

1	0.60	1.20	3.00
2-4	0.30	0.60	1.50

WEST COAST AVENGERS (Avengers West Coast #48 on)
Oct, 1985-No. 102, Jan, 1994 (Regular series)
Marvel Comics Group

V2#1-30	0.30	0.60	1.50
31-41	0.30	0.40	1.00
42-John Byrne-a/scripts begin, end 57	0.40	0.80	2.00
43-49: 48-Becomes Avengers West Coast	0.20	0.40	1.00
50-Re-intro original Human Torch	0.30	0.60	1.50
51-74,76-99,101,103-Wolverine-c/sty	0.30	0.50	1.25
75 (1.50, 52 pgs.)-F. Four x-over	0.30	0.60	1.50
100 (3.95, 68 pgs.)-Red foil embossed-c; death of Mockingbird	0.80	1.60	4.00
101,102: 101-X-Men x-over	0.30	0.50	1.25
Annual 1 ('86)	0.40	0.90	2.20
Annual 2 ('87, 1.25)	0.40	0.80	2.00
Annual 3 ('88)-Evolutionary War	0.60	1.10	2.75
Annual 4 ('89, 2.00)-Atlantis Attacks	0.40	0.90	2.20
Annual 5 ('90, 2.00); Annual 6 ('91, 2.00)	0.40	0.80	2.00
Annual 7 ('92, 2.25)-Darkhawk app.	0.50	0.90	2.25
Annual 8 ('93, 2.95)-Polybagged w/card	0.60	1.20	3.00

WESTERN GUNFIGHTERS
Aug, 1970-No. 33, Nov, 1975 (1-6: 68 pgs.; 7: 52 pgs.)
Marvel Comics Group

1-Ghost Rider begins; Fort Rango begins, ends #7	1.00	2.00	5.00
2-33: 7-Origin Ghost Rider retold. 10-Origin Black Rider. 12-Origin Matt Slade	0.60	1.20	3.00

WESTERN KID, THE
Dec, 1971-No. 5, Aug, 1972 (All 20¢ issues)
Marvel Comics Group

1-Reprints; Romita-c/a(3)	0.70	1.50	[illegible]
2-5: 2-Romita-a; Severin-c	0.50	0.90	[illegible]

WESTERN TEAM-UP
Nov 1973 (20¢)
Marvel Comics Group

1-Origin & 1st app. The Dakota Kid	0.40	0.70	[illegible]

WETWORKS
June, 1994-Present (1.95, color)
Image Comics

1-"REF" ed.; Gatefold/wraparound [illegible]	[illegible]	2.00	5.00

1-Chicago Comicon Ed	1.60	3.20	8.00
2-4	0.40	0.80	2.00
2-Alternate Portacio-c, see Deathblow #5	[illegible]	[illegible]	[illegible]
5-(2.50)-6-7,9-11	0.50	1.00	2.50
8-(1.95)-Newsstand, WildStorm Rising pt. 7	0.40	0.80	2.00
8-(2.50)-Direct Market, WildStorm Rising pt. 7	0.50	1.00	2.50
Sourcebook 1 [illegible]	[illegible]	1.00	2.50

WHAM-O GIANT COMICS
Apr, 1967 [illegible]
Wham-O Mfg.

1-[illegible]	5.40	16.00	38.00

WHAT IF?
Feb, 1977-No. 47, [illegible]
Marvel Comics Group [illegible]

1-Brief origin Spider-Man [illegible]	2.60	7.70	18.00
2-Origin Hulk retold	1.30	4.00	10.00
3-5	1.30	3.30	8.00
6-10: 7-[illegible] "Man-Spider"	1.20	2.90	7.00
11-12	0.90	1.80	4.50
[illegible]	1.10	2.70	6.50
14-16	0.60	1.70	4.25
[illegible] & Son Of Satan app.	1.30	3.00	7.50
[illegible] 19-Spider-Man. 33-[illegible] Dr. Doom [illegible]	0.90	1.70	4.25
27-[illegible] X-Men app. Miller-c. 28-(30) by Miller, Ghost Rider app.	1.60	4.70	11.00
30-"What If Spider-Man's Clone Had Lived?"	2.00	5.00	12.00
31-[illegible] X-Men app., Wolverine app.	2.10	6.40	15.00
32-47: 37-Old X-Men & Silver Surfer app.	0.50	1.00	2.50
Special 1 (6/88, 1.50, color)	0.40	0.80	2.00

WHAT IF...? (2nd Series)
July, 1989-Present (1.25/1.50, color)
Marvel Comics

1-[illegible] Evolutionary War	1.00	1.90	4.75
2-5: 2-[illegible] Punisher app.	0.60	1.10	2.25
6-X-Men	0.80	1.60	4.00
7-Wolverine app., Liefeld-c/a(p)	0.90	2.30	5.50
8, 11, 11-McFarlane-c(i)	0.50	0.90	2.25
9, 12-X-Men	0.60	1.20	3.00
10-Punisher app.	0.60	1.20	3.00
13-15, 17-21, 23, 27-29: 13-Prof. X app., Jim Lee-c 15-Capullo-c/a. [illegible] X-Men	0.30	0.60	1.50
16-Wolverine battles Wolverine	0.90	1.80	4.50
22-Silver Surfer by Lim/Austin-c/a	0.60	1.20	3.00
24-Wolverine, Punisher app.	0.60	1.10	2.75
25-(1.50, 52 pgs.)-Wolverine app.	0.60	1.20	3.00
26-Punisher app.	0.40	0.80	2.00
30-(1.75, 52 pgs.)	0.40	0.70	1.75
31-40: 31-Cosmic Spidey & Venom app. 37-Wolverine	0.30	0.60	1.50
41-(1.75, 52 pgs.)-Avengers vs. Galactus	0.40	0.70	1.75
42-[illegible] 44-Venom/Punisher 45-Ghost Rider [illegible] 47-Magneto 49-Silver Surfer/Thanos. 52-Dr. Doom. 54-[illegible] 58-Punisher 59-Wolverine 60-X-Men Wedding Album	0.30	0.50	1.25
[illegible] (2.95, 52 pgs.)-Foil embossed-c; "What If Hulk Had Killed Wolverine"	0.60	1.20	3.00
[illegible] 1.50-c; bound-in card sheet, Spider-Man, 74-X-Men, 76-last [illegible] 77-[illegible] 80-X-Men, 78-Bisley-c, 80-Hulk.	0.30	0.60	1.50

WHAT THE--?!
Aug, 1988-No. 21, Dec, 1992 (1.25/1.50 color, semi-annual)
Marvel Comics

1-Parodies [illegible]	0.50	1.00	2.50
2-[illegible] Punisher/Wolverine, Jim Lee-a	0.30	0.60	1.50
4-[illegible] parody, McFarlane-a	0.60	1.20	3.00
[illegible] Punisher [illegible] 18-Star Trek w/Wolverine & Punisher, [illegible]	0.30	0.50	1.25
[illegible] (2.50, 68 pgs.)-Spider-Ham 2099 [illegible] Silver Surfer, Hulk & Doomsday	0.50	1.00	2.50
[illegible] Special 1 (1.93, 2.50)-X-Men	0.50	1.00	2.50

WHEELIE AND THE CHOPPER BUNCH (TV)
[illegible] 1975-No. 7, [illegible] 1976 (Hanna-Barbera)
[illegible]

1,2-Byrne text illos [illegible]	1.10	3.00	8.00
3-7 [illegible]	0.90	1.70	4.25

WILDC.A.T.S
COVERT ACTION TEAMS
MOORE • CHAREST • [illegible]

WildC.A.T.s #21

WHERE CREATURES ROAM
July, 1970-No. 8, Sept, 1971 (Pre-hero reprints in all)
Marvel Comics Group

1-Kirby/Ayers-c/Ditko-r-1,2,4,6,7	1.00	2.00	5.00
2-8-Kirby-c	0.60	1.20	3.00

WHERE MONSTERS DWELL
Jan, 1970-No. 38, Oct, 1975 (Pre-hero reprints in all)
Marvel Comics Group

1-Kirby/Ditko-r	1.00	2.00	5.00
2-10, 12: 4-Crandall-r. 12-Giant size	0.50	1.00	2.50
11, 13-37: 18, 20-Starlin-c	0.40	0.80	2.00
38-Williamson-r/World of Suspense #3	0.50	1.00	2.50

WHERE'S HUDDLES? (TV) (See Fun-In #9)
Jan, 1971-No. 3, Dec, 1971 (Hanna-Barbera)
Gold Key

1	1.40	3.50	8.50
2,3: 3-Reprints most of #1	1.00	2.00	5.00

WHO'S WHO IN STAR TREK
Mar, 1987-No. 2, Apr, 1987 (1.50, color)
DC Comics

1,2	1.00	1.90	4.75

WIDOW: METAL GYPSIES
Aug 1995-Present (3.00, color)
London Night

1,2	0.60	1.20	3.00
1-Platinum	1.00	2.00	5.00

WILDC.A.T.S ADVENTURES
Sept 1994-[illegible] (1.95, color)
Image Comics

1-5	0.40	0.80	2.00
6-(2.50): 7-10	0.50	1.00	2.50
Sourcebook 1 (1/95, 2.95)	0.60	1.20	3.00

WILDC.A.T.S: COVERT ACTION TEAMS
Aug, 1992-No. 4, Mar, 1993; No. 5, Nov, 1993-Present (1.95/2.50, color)
Image Comics

1-1st app.; Jim Lee-c/a in all, contains 2 trading cards (2 versions exist, each with a different card)	1.30	3.30	8.00
1-(All gold foil, signed)	6.00	17.00	40.00
1-(All gold foil unsigned)	2.10	6.00	15.00
1-Newsstand ed. w/o cards	0.40	0.80	2.00
2-(2.50)-Prism foil stamped-c; direct sales only, contains coupon for Image Comics #0; 1st app. Wetworks by Portacio (4 pg. preview)	1.60	3.20	8.00
2-With coupon missing	0.40	0.80	2.00
2-Direct Sale misprint w/o prism-c	0.40	0.80	2.00
2-Newsstand copy w/o cards or prism-c	0.40	0.80	2.00
3,4-(2.50), 3-Lee-c, [illegible] 4-Polybagged w/Topps card, 1st app. Tribe by [illegible] Stroman, Youngblood cameo	1.00	2.00	5.00
4-Variant w/Red Card	1.00	2.00	5.00
5-7 (1.95) [illegible]	0.80	1.60	4.00
8-12 (2.50): 8-Cameo of X-Men's Jean Grey & Scott Summers	0.80	1.60	4.00
11-Alternate Portacio-c, see Deathblow #5	2.40	4.80	12.00
13-19, 21-24: 13-Jim Lee/Scott Williams-c, C. Claremont-s, [illegible] 14-Larsen-a/c(p), 16-T.Charest-p/a [illegible] 21-24-Alan Moore-s	0.50	1.00	2.50
20-(2.50)-Direct Market, WildStorm Rising Part 2, Bound-in card	0.50	1.00	2.50
20-(1.95)-Newsstand, WildStorm Rising Part 2	0.40	0.80	2.00
WildC.A.T.s Sourcebook 1 (9/93, 2.50)-Foil embossed-c [illegible] Gold ed.)	0.50	1.00	2.50
WildC.A.T.s Sourcebook 2 (11/94, 2.50)-Wraparound-c	0.50	1.00	2.50
...Compendium (9/93, 9.95)-Polybagged w/#1-4 w/issue #0	1.70	4.20	10.00
...Special 1 (11/93, 3.50, 52 pgs.)-Travis Charest/Williams-c/a & pin-up	0.70	1.40	3.50

WILDC.A.T.S TRILOGY
June, 1993-No. 3, Dec, 1993 (1.95, color, mini-series)
Image Comics

1-(2.50)-Multi-color foil-c; Jae Lee-c/a	0.50	1.00	2.50
1-(1.95)-Newsstand ed. w/o foil-c	0.40	0.80	2.00
2,3-Jae Lee-c/a	0.40	0.80	2.00

WILDSTAR
...SKY ZERO
Mar, 1993-No. 4, Nov, 1993 (1.95, color, mini-series)
Image Comics

1-(2.50)-Embossed-c w/silver ink	0.50	1.00	2.50
1-Gold variant	2.10	6.00	15.00
1-Newsstand ed. w/o silver ink-c, not embossed	0.40	0.80	2.00
2-4: Ordway-c/a in all	0.40	0.80	2.00

...VOLUME II
Sep 1995-Present (2.50, color)

1-2	0.50	1.00	2.50

WILDSTORM
1994/1995 (2.95/4.95 color)
Image Comics

...Chamber of Horrors-(10/95, 3.50)-Bisley-c	0.70	1.40	3.50
...Rarities 1 (12/94, 4.95, 52 pgs)-Gen 13	1.40	2.80	7.00
...Swimsuit Special 1 (12/94, 2.95)	0.60	1.20	3.00
...Swimsuit Special 2 ('95, 2.95)	0.60	1.20	3.00
...Universe Sourcebook (5/95, 2.50)	0.50	1.00	2.50
...(3/95-Present, 2.50) 1-3-anth. by various	0.50	1.00	2.50

WILDSTORM RISING
May 1995 (1.95/2.50, color)
Image Comics

1-(2.50)-Direct Market, WildStorm Rising Part 1, Bound-in card	0.50	1.00	2.50
1-(1.95)-Newsstand, WildStorm Rising Part 1	0.40	0.80	2.00
2-(2.50)-Direct Market, WildStorm Rising Part 10, Bound-in card	0.50	1.00	2.50
2-(1.95)-Newsstand, WildStorm Rising Part 10	0.40	0.80	2.00

WILD WILD WEST, THE (TV)
June 1966-No. 7, Oct, 1969
Gold Key

1-McWilliams-a	15.00	45.00	105.00
2	11.00	32.00	75.00
3-7	8.60	26.00	60.00

WILL TO POWER
Jun 1994-Aug 1994 (1.00, color, 20 pgs., weekly)
Dark Horse Comics

1-12: 1-3-B.Sears-c	0.20	0.40	1.00

WITCHBLADE
Nov 1995-Present (2.50, color)
Image Comics

1-M.Turner-p	0.50	1.00	2.50

WITCHCRAFT
June, 1994-No. 3, Aug, 1994 (2.95, color, limited series)
DC Comics (Vertigo)

1-3-Kaluta-c/Robinson-s	1.00	2.00	5.00
1-Platinum edition	4.30	13.00	30.00

WITCHING HOUR (Combined with The Unexpected with #189)
1969-No. 85, Oct. 1978
National Periodical Pub/Later DC Comics

Toth-a-Three Witches	2.00	6.00	20.00
6-Toth-a	1.70	4.20	10.00
5-Wrightson-a; 3-part 12¢ issue	1.20	3.00	7.50
7,9-12	1.00	2.50	6.00
8-Toth, Neal Adams-a	1.20	3.50	7.00
14,17-Neal Adams-c/a (2 pgs.), 14-Williamson/Garzon, Jones-a	0.50	1.70	4.25
-39	0.50	0.90	2.25
-85: 38-(100 pgs)	0.20	0.40	1.10

WOLF & RED
Apr. 1995 - June 1995 (2.50, color, limited series)
Dark Horse Comics

1-3, Tex Avery characters	0.50	1.00	2.50

WOLFF & BYRD, COUNSELORS OF THE MACABRE
Mar, 1994-Present (2.50, B&W)
Exhibit A Press

1	0.50	1.00	2.50

WOLVERINE (Also see Incredible Hulk #180-181 & Kitty Pryde &...)
Sept, 1982-No. 4, Dec. 1982 (Mini-series)
Marvel Comics Group

1-Miller-c/a/a	4.90	15.00	34.00
2	3.30	9.40	22.00
3,4	3.60	10.70	25.00
TPB (1987, 4.95)-r/1-4	1.30	3.30	8.00
TPB (9.95)-2nd printing			10.00

WOLVERINE (Also see Marvel Comics Presents)
Nov, 1988-Present (1.50-1.75, 1.95, color)
Marvel Comics

1-Buscema-a begins, ends 16	4.90	15.00	34.00
2	2.00	6.00	14.00
3-5	1.70	4.00	10.00
6-9: 7,8-Hulk app.	1.50	3.80	9.00
10-Before claws, 1st battle with Sabretooth	4.30	12.90	30.00
11-16: 11-New Costume	1.20	2.90	7.00
17-30: 17-Byrne-c/a begins, ends #23	1.00	2.00	5.00
31-40: 24,25,27-Jim Lee-c	0.80	1.60	4.00
41-44,47,48-Begin 1.75-c	0.60	1.20	3.00
41-Sabretooth claims to be Wolverine's father; Cable cameo	1.30	3.00	7.50
41-Gold 2nd printing	0.50	0.80	1.60
42-Sabretooth & Cable app.; Sabretooth proven not to be Wolverine's father	1.20	2.40	6.00
42-Gold ink 2nd printing (1.75-c)	0.40	0.70	1.75
43-Sabretooth/Wolverine saga concludes	1.00	2.00	5.00
45-Sabretooth-c/story	0.80	1.60	4.00
48-Sabretooth app., Weapon X sequel	0.60	1.20	3.00
50-(2.50, 64 pgs.)-Die-cut-c; Weapon X sequel concludes, Wolverine back to old costume	1.00	2.00	5.00
51-74: 51-Sabretooth-c/app., 55-57,73-Gambit app., 60-64 Sabretooth story line	0.40	0.70	1.75
75-(3.95, 68 pgs.)-Wolverine hologram on-c	1.00	2.50	6.00

THE WORLD'S WILDEST COMIC MAGAZINE!
WILDSTAR

81-84,86,88-Begin 1.95-c; bound-in card sheet	0.40	0.80	2.00
85-(2.50)-Newsstand edition	0.50	1.00	2.50
85-(3.50)-Collectors edition	0.70	1.40	3.50
87-90-(1.95)-Deluxe edition	0.40	0.80	2.00
87-90-(1.50)-Standard edition	0.30	0.60	1.50
91-93, 91-Return from "Age of Apocalypse", 93-Juggernaut app., 94-Gen X app.	0.40	0.80	2.00
Annual nn (#1, 1990, 4.50)-The Jungle Adventure	0.90	1.80	4.50
Annual 2 (12/90, 4.95)-Bloodlust	1.00	2.00	5.00
Annual nn (#3, 8/91, 5.95)-Rahne Of Terra, Cable & New Mutants app.; 2nd print exists	1.00	2.50	6.00
Battles the Incredible Hulk nn (1989, 4.95, 52 pgs.) Reprints Incredible Hulk #180 & 181	1.00	2.00	5.00
Blood Hungry (93, 6.95, 68 pgs.) Kieth-c, r/Wolverine stories from Marvel Comics Presents 85-92	1.20	3.00	7.00
Bloody Choices nn (1993, 7.95)	1.10	3.30	8.00
Evilution nn (9/94, 5.95, graphic novel)	1.00	2.50	6.00
Global Jeopardy 1 (12/93, 2.95) Embossed-c, Sub-Mariner, Zabu, Ka-Zar, Shanna & Wolverine; produced in cooperation w/World Wildlife Fund	0.60	1.20	3.00
Inner Fury nn (11/92, 5.95) Metallic ink-c	1.00	2.50	6.00
...95-nn (95, 3.95)	0.70	1.70	4.00
Save The Tiger 1 (7/92, 2.95)-Kieth-c, r/Wolverine stories from Marvel Comics Presents #1-10	0.60	1.20	3.00
...Triumphs and Tragedies (95, 16.95, TPB) r/Uncanny X-Men #109,172,173, Wolverine ltd. series #4, Wolverine #41,42,75			17.00
...Typhoid's Kiss (6/94, 6.95)-r/Wolverine stories from Marvel Comics Presents #109-116			7.00

WOLVERINE (Marvel Comics)

...AND THE PUNISHER: DAMAGING EVIDENCE
Oct, 1993-No. 3, 1993 (2.00, color, mini-series)

1-3: 3 Indicia says Punisher & Wolverine...	0.40	0.80	2.00

...GAMBIT: VICTIMS
Sep 1995-Dec. 1995 (2.95, color, limited series)

1-4-Foil-c Jeph Loeb-s Sale-a	0.60	1.20	3.00

...: KNIGHT OF TERRA
1995 (6.95, color, one shot)

nn-Ostrander-s	1.40	2.80	7.00

...SAGA, THE
Sept, 1989-No. 4, Dec. 1989 (3.95, color, deluxe, mini-series)

1-Gregory-c/Austin-c	1.00	2.00	5.00
2-4	0.80	1.60	4.00

...VS. SPIDERMAN
Mar 1995 (2.50, color, one-shot)

1-r/Marvel Comics Presents #48-50	0.50	1.00	2.50

WONDER WOMAN
No. 73, Apr. 1955-No. 329, Jan. 1986
National Periodical Publications/DC Comics

73-80: 73-1st code approved issue	14.00	41.00	110.00
81-84,86,97,99	9.00	28.00	75.00
85-Adam Hands cover	10.00	30.00	80.00
98-New origin & new art team (Andru & Esposito) begin (5/58)	11.00	32.00	85.00
100 (8/58)	12.00	36.00	97.00
101-104, 106-110	8.00	25.00	67.00
105-Secret origin; scarce (4/59)	33.00	98.00	295.00
111-120	6.00	19.00	50.00
121-126; 126-Last 10¢ issue	4.00	13.00	35.00
127-130	3.00	8.00	22.00
131-150; 132-Flying saucer-c	3.30	8.00	20.00
151-158, 160-170; 170-(12/66)	3.20	7.90	19.00
159-Origin retold (1/66); 1st S.A. origin?	3.50	9.00	21.00
171-178	2.00	4.00	10.00
179-195; 195-Wood inks	1.20	2.40	6.00
196-198 (52 pgs.)-Reprints	1.20	2.40	6.00
199, 200-Jeff Jones-c; 200-(5-6/72)	1.00	2.00	5.00
201-210, 201, 202-Catwoman app.	0.30	0.60	1.50
211-230, 233-266, 269-280, 284-286	0.20	0.40	1.00
231, 232-JSA guest star	0.30	0.60	1.50
267, 268-Re-intro Animal Man (1980)	1.70	5.10	12.00
281-283-Joker-c/story	0.60	1.20	3.00
287-New Teen Titans app.	0.30	0.60	1.50
288-299, 301-328	0.20	0.40	1.00
300-(1.50, 76 pgs.)-JLA app.	0.30	0.60	1.50
329-Double size last issue	0.30	0.60	1.50

WONDER WOMAN
Feb, 1987-Present
DC Comics

DC
ANNUAL
WONDER WOMAN

Wonder Woman Annual #1

0-(10/94)	1.00	2.00	5.00
1-Perez-c/a begins; new costume #25	0.60	1.20	3.00
2-20	0.30	0.50	1.25
21-49: 31, 24-Last Perez-a; 60-vs Lobo	0.30	0.40	1.00
50-(1.50, 52 pgs.)-New Titans, JLA app.	0.30	0.60	1.50
51-81: 63-New Direction & Bolland-c begin	0.30	0.50	1.25
82-84, 82-begin 1.50-c	0.40	0.80	2.00
85-1st Deodato-a	2.00	4.00	10.00
86,87	0.50	1.00	2.50
88-93, 88-Superman-c & app., 90-1st Artemis	0.80	1.60	4.00
94-98, 94 (11/94), 93-Hawkman app., 96-Joker-c	0.40	0.80	2.00
98,99, 101-105 98-Begin 1.75-c; 101-105 John Byrne-s/a	0.40	0.70	1.75
100-(2.95)-Newsstand; Death of Artemis	0.60	1.20	3.00
100-(3.95)-Direct Market Ed.; Death of Artemis	0.80	1.60	4.00
Annual 1 ('88, 1.50)-Art Adams-a	0.40	0.80	2.00
Annual 2 ('89, 2.00)	0.40	0.80	2.00
Annual 3 ('92, 2.50)-Quesada-c(p)	0.50	1.00	2.50
Annual 4 ('95, 3.50)-Year One story	0.70	1.40	3.50
Special 1 ('92, 1.75)-Deathstroke app.	0.40	0.80	2.00

WORLDS COLLIDE
July 1994 (2.50, color)
DC Comics

1-(2.50, 52 pgs.)	0.50	1.00	2.50
1-(3.95, 52 pgs.)-Polybagged w/vinyl clings	0.80	1.60	4.00

WORLD'S FINEST COMICS
No. 71, July-Aug, 1954-No. 323, Jan. 1986
National Periodical Pub./DC Comics

71-(Scarce)-Superman/Batman team-up; Superman & Batman exchange identities	63.00	188.00	625.00
72-(Scarce)	50.00	150.00	450.00
73-(Scarce)	53.00	160.00	480.00
74	42.00	125.00	375.00
75	38.00	115.00	345.00
76-80, 75-1st code approved (3-4/55)	31.00	93.00	245.00
81-90, 88-1st Joker/Luthor team-up	24.00	73.00	195.00
91-93, 95-99	17.00	51.00	135.00
94-Origin Superman/Batman team retold	52.00	156.00	415.00
100 (3/59)	30.00	90.00	240.00
101-110	12.00	36.00	95.00
111-121, 121-Last 10¢ issue	9.00	28.00	75.00
122-128, 130-142, 125-Aquaman begins (5/62)	5.70	17.00	40.00
129-Joker/Luthor team-up-c/story	7.00	21.00	50.00
143-150	4.30	12.90	30.00
151-155, 157-160	3.70	9.20	22.00
156-1st Bizarro Batman, Joker-c/story	11.00	34.00	80.00
161, 170-Giants G-28 & G-40	3.10	9.00	22.00
162-165, 167-169, 171-174; 169-(9/67)-3rd app. new Batgirl (cameo and 1 panel cameo)	2.50	6.10	15.00
166-Joker-c/story	2.60	7.70	18.00
175, 176-N. Adams-c/a; r/Det. 225, 235	2.10	6.40	15.00
177-Joker/Luthor team-up-c/story	2.10	6.40	15.00
178, 180-187	1.40	2.80	7.00

170,180-Giants G-52 & G-64	2.00	5.00	12.00
189-196	1.00	2.00	5.00
197-Giant G-76	1.80	4.60	11.00
198,199-3rd Superman/Flash race; see Flash #175 & Superman #199	7.30	21.90	65.00
203,205,204-Last 15¢ issue. 205-[illegible] Teen Titans x-over. 206,207-212 (25¢, 52 pgs.)	0.60	1.30	3.00
206-Giant G-88	1.00	2.00	5.00
207,248: 215-Intro Batman Jr. & Superman Jr. [illegible] (100 pgs.) 244-252 (84 pgs.)	0.90	1.70	4.25
249-The Creeper by Ditko begins	1.10	2.20	5.50
250-270,272-299,301-323	0.50	0.90	2.25
271-Origin Superman/Batman team retold	0.60	1.10	2.75
300-(1.25, 52 pgs.)-New Teen Titans, JLA app.	0.70	1.30	3.25

WRATH (See [illegible] Age #1)
Jan 1994-Nov 1995 ([illegible], color)
Malibu Comics

1-9: 2-Mantra x-over. 3-1st app. 5 ... 4,5-Freex app., 8-Mantra & Warstrike app. 9-Prime app.	0.40	0.80	2.00
1-Ultra 5000 limited silver foil	2.10	6.40	15.00
Giant Size 1 (2.50, 44 pgs.)	0.50	1.00	2.50

X (See Comics' Greatest World & Dark Horse Comics #8)
Feb 1994-Present (2.00, color)
Dark Horse Comics

1-7: 1-[illegible] c-over	0.40	0.80	2.00
8-20: 8-[illegible] Ghost-c & app., 18-Predator app., 18-20-Miller-c	0.50	1.00	2.50
Hero Illustrated Special #2 (3/94, 1.00, 20 pgs.)	0.20	0.40	1.00
One Shot to the Head (1/94, 2.50, 36 pgs.)-Miller-c	0.50	1.00	2.50

X-CALIBRE
Mar 1995-July 1995 (1.95, color)
Marvel Comics

1-Age of Apocalypse	1.00	2.00	5.00
2-4	0.60	1.20	3.00

XENOBROOD
No. 0, Oct 1994-Apr 1995 (1.50, color, mini-series)
DC Comics

0-6: 0-Xenobroods in India	0.30	0.60	1.50

XENOTECH
Sept 1993-Dec 1994 (2.75, color)
Mirage Publishing

1-3-Bound-in 2 trading cards, 2-(10/94)	0.60	1.10	2.75

XENYA
Apr 1994-Present (2.95, color)
Sanctuary Press

1-3: 1-Hildebrandt-c/intro Xenya	0.60	1.20	3.00

X-FACTOR (Also see Spider-Man and X-Factor)
Feb 1986-Present
Marvel Comics Group

1-(1.25, 52 pgs.)-Cont'd from FF #286, Baby Nathan app. on 2 pgs (1st app. after X-Men 201)	1.70	5.00	12.00
2-4	1.00	2.00	5.00
5-1st app. Apocalypse (2 pg. cameo)	1.40	2.80	7.00
6-1st full app. Apocalypse	2.40	4.80	12.00
7-10: 10-Sabretooth app. (11/86, 3 pgs.) cont'd in X-Men #213, 1st app. in X-Men comic	0.80	1.60	4.00
11-20: 13-Baby Nathan app. in flashback	0.60	1.20	3.00
21-22	0.50	1.00	2.50
23-1st Archangel (cameo)	0.80	1.60	4.00
24-1st full app. Archangel	2.10	6.40	15.00
25,26: Fall Of The Mutants #24-26	0.80	1.60	4.00
27-30	0.40	0.80	2.00
31-37,39,41-49: 35-Origin Cyclops	0.30	0.60	1.50
38,50 (1.50, 52 pgs.)	0.40	0.80	2.00
[illegible] Liefeld-c/a (4/89, 1st at Marvel?)	1.00	2.50	8.00
51-53 (52 pgs.)-Liefeld/McFarlane-c	0.40	0.80	2.00
[illegible] Sabretooth app. 52-Liefeld c(p)	1.00	2.00	5.00
54-59: 54-Silvestri c/a(p)	0.25	0.40	1.00
60-X-Tinction Agenda, New Mutants app.	1.50	3.20	8.00
[illegible]	0.50	1.00	2.50
[illegible]-X-Tinction Agenda, New Mutants app.	1.00	2.50	6.00
63-Portacio/Thibert-c/a begins	1.00	2.50	6.00
[illegible] Baby Nathan app. cont'd at end	0.40	0.80	2.00

X-FACTOR #1

68-Baby Nathan is sent into future	1.00	2.00	5.00
71-New team begins; Stroman-c/a begins	1.00	2.50	6.00
71-2nd printing (1.25-c)	0.30	0.50	1.25
72-74; 74-Last 1.00-c	0.30	0.60	1.50
75-(1.75, 52 pgs.)	0.40	0.70	1.75
76-83, 77-79: No Stroman-a	0.30	0.50	1.25
84-86: (1.50-c) Polybagged w/ card; x-over ... 85,86-Jae Lee-c	0.40	0.80	2.00
87-91,93-99,101: 87-93-Quesada-c/a, 88-1st app. Random	0.30	0.50	1.25
92-(3.50, 68 pgs.)-Wraparound-c w/Havok hologram on-c; begin X-Men 30th anniv. issues; Quesada-c/a	0.90	1.80	4.50
92-2nd printing	0.70	1.40	3.50
100-(2.95, 52 pgs.)-Collectors Ed. embossed foil-c; death of Multiple Man	0.70	1.40	3.50
100-(1.75, 52 pgs.)-Newsstand Edition	0.40	0.70	1.75
102-105,107-111: 102-Begin 1.50-c; bound-in card sheet	0.30	0.60	1.50
106-(2.00)-Newsstand edition	0.40	0.80	2.00
106-(2.95)-Collectors edition	0.60	1.20	3.00
108-110 (1.95)-Deluxe edition; 112-return from "Age of Apocalypse"; 115-card insert	0.40	0.80	2.00
Annual 1 (10/86), 2 (10/87)	0.50	1.00	2.50
Annual 3 ('88)-Evolutionary War	0.50	1.00	2.50
Annual 4 ('89, 2.00)-Atlantis Attacks	0.50	1.00	2.50
Annual 5 ('90, 2.00)-New Mutants x-over	0.50	1.00	2.50
Annual 6 ('91, 2.00)-New Warriors, X-Force app.	0.50	1.00	2.50
Annual 7 ('92, 2.25)-1st Quesada-c/a on X-Factor	0.50	0.90	2.25
Annual 8 ('93, 2.95)-Bagged w/trading card	0.60	1.20	3.00
Annual 9 ('94, 2.95)-Austin-a(i)	0.60	1.20	3.00
Prisoner Of Love ('90, 4.95)-Starlin scripts	1.00	2.00	5.00

X-FILES, THE
Jan 1995-Present (2.50, color)
Topps Comics

1-Adaptation of TV Show; Direct Market & Newsstand	5.40	16.00	27.00
2	4.00	8.00	20.00
3-4	1.00	2.00	5.00
5-10	0.50	1.00	2.50
Annual 1-(3.95)	0.80	1.60	4.00
[illegible]-given away w/ Star Wars Galaxy Mag. (12/95)	1.80	3.60	9.00
[illegible]-given away w/ Hero Illustrated	2.40	4.80	12.00
SPB-(19.95)			20.00

X-FORCE (See New Mutants #100)
Aug, 1991-Present (1.00/1.25/1.50, color)
Marvel Comics

1-(1.50, 52 pgs.)-Polybagged w/ 1 of 5 Marvel Universe cards; Liefeld-c/a-1-7,9,11(p), c-1-9	0.80	1.60	4.00
1-With Cable card	1.00	2.10	5.00
1-2nd printing; metallic ink-c, no bag or card	0.30	0.60	1.50
2,3: 2-Deadpool-c/story	0.40	0.80	2.00
4-Spider-Man x-over w/Spider-Man #16	0.60	1.20	3.00
5-10: 7,8,10-Weapon X app.	0.30	0.60	1.50
11-15,19-24,26-33: 15-Cable leaves X-Force; Capullo-a begins-ends #25, 26,27-Capullo-c only	0.30	0.50	1.25
16-18-(1.50)-Polybagged w/trading card	0.40	0.80	2.00
25-(3.50, 52 pgs.)-Wraparound-c w/Cable hologram on-c; Cable returns	0.90	1.80	4.50
34-37,39,40: 34-Begin 1.50-c; bound-in card sheet	0.30	0.60	1.50
38-(2.00)-Newsstand edition	0.40	0.80	2.00
38-(2.95)-Collectors edition	0.60	1.20	3.00
40-43 (1.95)-Deluxe edition	0.40	0.80	2.00
44-49: 44-Return from "Age of Apocalypse". 45-Sabretooth app., 49-Sebastian Shaw app.	0.40	0.80	2.00
50-(3.95) gatefold wrap-around foil-c	0.80	1.60	4.00
50-(3.95) Liefeld variant-c	3.00	6.00	15.00
Annual 1 ('92, 2.25)-No Liefeld-c/a; 1st Capullo-a on X-Force	0.50	0.90	2.25
Annual 2 ('93, 2.95)-polybagged w/trading card; intro X-Treme	0.60	1.20	3.00
Annual 3 ('94, 2.95, 68 pgs.)	0.60	1.20	3.00
...And Spider-Man: Sabotage nn (11/92, 6.95)-TPB reprints X-Force #1,4 & Spider-Man #16			7.00
...and Cable '95-(12/95, 3.95, color)	0.80	1.60	4.00

X-MAN
Mar 1995-Present (1.95, color)
Marvel Comics

1-Age of Apocalypse	1.20	2.40	6.00
1-2nd print	0.60	1.20	3.00
2-4	0.80	1.60	4.00
5-11: 5-7-Madelyne Pryor app., 10-[illegible] app.	0.40	0.80	2.00

X-MEN (Uncanny X-Men, No. 142-present, see Giant-Size)
Sep 1963-Present
Marvel Comics

1-Origin & 1st app. The X-Men (Cyclops, Angel, Beast, Iceman & Marvel Girl) begin; 1st app. Magneto & Prof. X	480.00	1450.00	4350.00
2-1st app. The Vanisher	135.00	400.00	1200.00
3-1st app. The Blob	59.00	177.00	530.00
4-1st app. Quicksilver, Scarlet Witch, Toad; 2nd app. Magneto	50.00	150.00	450.00
5-Magneto & Evil Mutants-c/story	35.00	105.00	315.00
6-10: 6-Sub-Mariner app. 7-Magneto app. 9-Early Avengers x-over. 10-1st S.A. app. Ka-Zar	24.00	73.00	220.00
11,13-15: 15-Origin Beast	19.00	58.00	175.00
12-Origin Professor X; origin & 1st app. Juggernaut	30.00	90.00	240.00
16-20: 19-1st Mimic	10.00	29.00	70.00
21-27,29,30: 27-Spider-Man cameo	9.00	28.00	65.00
28-1st app. The Banshee	11.00	30.00	93.00
31-34,36,37: 34-Adkins-c/a	6.40	19.00	45.00
35-Spider-Man app. (8/67)	10.00	30.00	70.00
38-Origins of The X-Men feature begins, ends #57	9.00	28.00	65.00
39,40: 39-New costumes	6.00	18.00	42.00
41-49: 44-1st app. G.A. Red Raven in S.A. 49-Steranko-c; 1st Polaris	5.70	17.00	40.00
50,51-Steranko-c/a	6.40	19.00	45.00
52	4.00	12.00	28.00
53-Barry Smith-c/a, 1st comic book work	6.30	19.00	44.00
54,55-Smith covers; 54-1st Alex Summers who later becomes Havok	6.70	20.00	47.00
56,57,59-63,65-Adams-a	6.00	18.00	42.00
58-1st app. Havok (in costume)	9.00	28.00	65.00
64-1st Sunfire	6.60	20.00	46.00
66-Last new story w/original X-Men (3/70); X-Men battle Hulk	5.00	15.00	35.00
67-70,72: (52 pgs.) 67-reprints begin (12/70), end #93; (9 month gap between #66 & 67)	2.90	8.60	20.00
71,73-93: 73-X-Men #35 (Spider-Man app.), 71-Last 15¢ issue	2.10	6.00	15.00
94-New X-Men begin (8/75); see Giant-Size X-Men for 1st app.	54.00	161.00	375.00
94-Variant w/Mark Jewelers pull-out ad	54.00	161.00	375.00
95-Death of Thunderbird	9.00	26.00	60.00
96-99, 25¢ & 30¢ versions exist	6.90	21.00	48.00
100-Old X-Men vs. New X-Men	7.80	21.00	50.00
101-Phoenix origin concludes	5.70	17.00	40.00
102-107: 102-Origin Storm	2.90	8.60	20.00

108-Byrne a begins in X-Men; see Marvel Team-Up #53 for 1st Byrne X-Men			
	6.00	18.00	42.00
109-1st Vindicator	4.90	15.00	34.00
110, 111	2.90	8.00	20.00
112-119	2.40	7.00	17.00
120-1st app. Alpha Flight (cameo)	5.30	16.00	37.00
121-Alpha Flight (1st full story)	5.70	17.00	40.00
122-128; 123-Spider-Man x-over	2.30	6.90	16.00
129-1st app. Kitty Pryde; begin Dark Phoenix saga			
	2.90	9.00	20.00
130-1st app. Dazzler by Byrne (2/80)	2.40	7.30	17.00
131-135	2.00	6.00	14.00
136, 138	2.00	5.00	12.00
137-Phoenix dies; double size	2.30	6.00	15.00
139-Wolverine's new costume	3.70	11.10	26.00
140-Alpha Flight app. (also in #139)	3.00	10.30	24.00
141-Intro Future X-Men; intro Rachel (Phoenix II)			
	3.90	11.60	27.00

X-MEN

Oct. 1991-Present (1.00/1.25, color)

Marvel Comics Group

1-(1.50, 52 pgs.)-Four different covers (Jim Lee c/a; ...); New team & Lee c/a begins, ends #11	0.60	1.20	3.00
1-(3.95)-Fold-out cover ed., double gatefold-c, coated stock			
	0.90	2.30	5.50
2-7; 4-Wolverine back to old costume (1/92; same date as Wolverine #50), 6-Sabretooth-c/story, Jim Lee-c/a 6-9	1.00	2.00	5.00
8-10; 8-Gambit vs. Bishop-c/story, 9-Wolverine vs. Ghost Rider; 10-return of Longshot	0.80	1.60	4.00
11-13; 11-Last Lee-c/a, 12, 13-Thibert-c/a	0.40	0.80	2.00
11-Silver ink 2nd print; came w/X-Men board game			
	3.00	8.00	20.00
14-16-(1.50)-c)-Polybagged w/trading card	0.40	0.80	2.00
17-24, 26-29, 31; 28, 29-Sabretooth app.	0.30	0.50	1.25
25-(3.50, 52 pgs.)-Gambit hologram on-c; 30th anniversary issue			
	0.90	1.80	4.50
25-30th anniversary issue; B&W-c w/Magneto in color & Magneto hologram; no price on cover	3.60	10.70	25.00
25-Gold	4.30	12.90	30.00
30-(1.95)-Wedding issue; bound-in trading card sheet			
	0.80	1.60	4.00
32-35, 37-Begin 1.50-c; bound-in card sheet; 33-Gambit & Sabretooth c/story			
	0.30	0.60	1.50
36, 37-(2.95)-Collectors editions	0.60	1.20	3.00
38-44, 46-48; 42-43-Smith-a	0.40	0.80	2.00
45-(3.95) ann. issue, gatefold-c	0.80	1.60	4.00
Annual 1 ('92, 2.25)-Lee-c & layouts	0.50	0.90	2.25
Annual 2 ('93, 2.95)-Polybagged w/card; intro Empyrean			
	0.60	1.20	3.00
Annual 3 ('94, 2.95, 68 pgs.)	0.60	1.20	3.00
Special '95 (3.95)	0.80	1.60	4.00
Ashcan #1	0.20	0.40	1.00
Fatal Attractions ('94, 17.95, TPB) r/X-Factor #92, X-Force #25, Uncanny X-Men #304, X-Men #25, Wolverine #75, Excalibur #71			18.00
God Loves, Man Kills (5/94, 6.95, Graphic novel)			7.00
The Coming of Bishop ('95, 12.95, TPB) r/Uncanny X-Men #282-285, #287-288			13.00

X
MAN
XAVIER DEFEATED

X-Man #10

X-MEN ADVENTURES (TV)

Nov 1992-Present (1.25, color)

Marvel Comics

1-Based on the TV cartoon series	0.80	2.00	5.00
2-5; 3-Magneto-c/story	0.60	1.20	3.00
6-10; 6-Sabretooth-c/story, 7-Cable-c/story, 10-Archangel guest star			
	0.40	0.80	2.00
11-14; 11-Cable-c/story	0.30	0.50	1.25
15-(1.75, 52 pgs.)	0.40	0.70	1.75

...VOLUME II

1-8; 4-Bound-in card sheet	0.30	0.50	1.25
9-13; 9-Begin 1.50-c	0.30	0.60	1.50

...VOLUME III

1-11; 1-(3/95)	0.30	0.60	1.50

X-MEN 2099

Oct. 1993-Present (1.25/1.50, color)

Marvel Comics

1-(1.75)-Foil-c; Ron Lim/Adam Kubert c/a	0.40	0.80	2.00
1-2nd printing (1.75)	0.40	0.70	1.75
1-Gold Edition (15,000 made); sold thru Diamond for $19.40			
	3.00	8.50	20.00
2-7; (Lim-c/a(p)); begin 3-Death of Tina	0.30	0.50	1.25
8-19; 8-Begin 1.50-c; bound-in trading card sheet			
	0.30	0.60	1.50
20-24, 26-28	0.40	0.80	2.00
25-(2.50)-Double-sized	0.50	1.00	2.50
Special 1-(3.95)	0.80	1.60	4.00

X-MEN (Marvel Comics)

...: ALPHA

1994 (3.95, color)

nn-Wraparound chromium cover	1.40	2.80	7.00
nn-(49.95)-Gold logo	7.00	21.40	50.00

...: ALPHA FLIGHT

Dec, 1985-No. 2, Dec, 1985 (Mini-series)

1, 2-Paul Smith-a	0.80	1.60	4.00

...AND THE MICRONAUTS, THE

Jan, 1984-No. 4, April, 1984 (Mini-series)

1-4-Guice-c/a(p) in all	0.30	0.60	1.50

...ARCHIVES

Jan 1995-Apr 1995 (2.25, color, limited series)

1-4; 1-3-Featuring Legion, ..., 4-featuring Magneto			
	0.50	0.90	2.25

...ARCHIVES FEATURING CAPTAIN BRITAIN

July 1995-Present (2.95, color, limited series)

1-6-Reprints earlier Captain Britain stories	0.60	1.20	3.00

...CHRONICLES

Mar 1995 (3.95, color)

1-Wraparound c, Age Of Apocalypse	1.40	2.80	7.00
2-Age of Apocalypse	1.00	2.00	5.00

...CLASSIC (Formerly Classic X-Men)

No. 46, Apr 1990-Present (1.25, color)

46-69, 71-78, 80-89, 91-99	0.30	0.50	1.25
70, 79, 90, 97 (1.75, 52 pgs.)	0.40	0.70	1.75
100-110; 100-Begin 1.50-c			
	0.30	0.60	1.50

...CLASSICS

Dec, 1983-No. 3, Feb, 1984 (2.00, Baxter paper)

1-3-X-Men-r by N. Adams	0.60	1.20	3.00

...OMEGA

June 1995 (3.95, color, one-shot)

nn-End of Age of Apocalypse	1.00	2.00	5.00
nn-(49.95)-Gold ed.	10.00	20.00	30.00

...PRIME

July 1995 (4.95, color, 56 pgs.)

nn-X-Men Reality Returns	1.00	2.00	5.00

...RARITIES

1995 (5.95, color, one-shot)

nn-reprints	1.20	2.40	6.00

...SPOTLIGHT ON... STARJAMMERS (see X-Men 104)

1990-No. 2, 1990 (4.50, 52 pgs.)

1, 2-Starjammers	0.90	1.80	4.50

...SURVIVAL GUIDE TO THE MANSION

Aug, 1993 (6.95, color)

1-Spiral bound	1.70	4.00	10.00

...: THE EARLY YEARS

May 1994-Sep 1995 (1.50, color)

1-16-r/X-Men #1-16 w/new-c	0.30	0.60	1.50
17-(2.50)-r/X-Men #17, 18	0.50	1.00	2.50

...: THE ULTRA COLLECTION

Dec 1994-Apr 1995 (2.95, color, limited edition)

1-5-All pin-ups, no story; 1-Bienvenu gatefold-c of X-Force, 5-wraparound gatefold-c w/pull-out poster	0.60	1.20	3.00

X-O Manowar #[illegible]

...: THE WEDDING ALBUM

1994 (2.95, color, magazine size)

1-Wedding of Scott Summers & Jean Grey	0.60	1.20	3.00

...ULTRA III PREVIEW

1995 (2.95, color)

nn-Kubert(s)-a	0.60	1.20	3.00

...UNLIMITED

1993-Present (3.95, color, 68 pgs.)

1	1.40	2.80	7.00
2, 4-9; 2-Magneto single	0.80	1.60	4.00
3-Sabretooth c/story	1.40	2.80	7.00

...VISIONARIES

1995 (8.95, color, TPB)

nn-r/Adam & Andy Kubert-a			9.00

...VS. DRACULA

Dec, 1993 (1.75, color, 52 pgs.)

1-r/X-Men Annual #6; Austin-c(i)	0.40	0.70	1.75

...VS. THE AVENGERS, THE

Apr, 1987-No. 4, July, 1987 (1.50, color, mini-series)

1	0.70	1.40	3.50
2-4	0.50	1.00	2.50

X-O MANOWAR

Feb, 1992-Present (1.95/2.25, color)

Valiant

1-Partial origin; Barry Smith-a(p)	2.90	5.60	20.00
2-Barry Smith-c(p)	2.00	6.00	14.00
3-Layton-c(i)	1.80	4.30	10.00
4-1st app. Shadowman (cameo)	2.10	6.00	15.00
5, 6, 9-11; 5-Smith-c, last 1.95-c; 6-Ditko-a(p)	0.80	2.10	5.00
7, 8-Unity x-overs; 7-Miller-c	1.00	3.00	6.00
9-13; 12-1st app. Randy Calder	0.80	1.60	4.00
14, 15-Turok-c/stories	1.00	2.00	5.00
15-Variant Hot Pink logo; available in Ultra Pro Rigid Comic Sleeves box; no price	1.20	3.00	7.00
16-24, 26-43; 30-Small # printed error, 27-29-Turok app., 28-w/bound-in card, 30-Solar app., 1st app new armor, 33-Chaos Effect, 38-w/bound-in "Sneak Peek" card; 42-w/...; Earthquake prequel; Sears-a			
	0.50	0.90	2.25
25-(3.50)-Eardailer; bound-in Armorines #0	0.70	1.40	3.50
44-50 (2.50c, 50-X, 50-O), 51-52-Sears-c/a	0.50	1.00	2.50
0-(8/93, 3.50)-Wraparound embossed chromium-c by Joe Quesada; origin; Solar app.	0.70	1.40	3.50
0-Gold	3.90	9.00	20.00
Birth (1995, 9.95, TPB)-Polybagged w/copy of X-O Database #1			
	1.70	4.00	10.00
Yearbook 1 (4/95, 2.95)	0.60	1.20	3.00

XOMBI

Jan, 1994-Present (1.75, color)

DC Comics

0-(1/94, 1.95)-Simonson silver ink-c	0.40	0.80	2.00
1-13; 1-John Byrne-c	0.40	0.70	1.75
14-20-(2.50)	0.50	1.00	2.50

X-TERMINATORS
Oct, 1988-No. 4, Jan, 1989 ($1.00, color, mini-series)
Marvel Comics
1 0.40 1.20 3.00
2 0.40 0.70 1.25
3,4 0.30 0.50 1.25

X-UNIVERSE
[illegible]
Marvel Comics
[illegible] 1.00 2.00 5.00

YAKKY DOODLE & CHOPPER
[illegible]
[illegible]
6.70 20.00 40.00

YELLOW CLAW (see Giant-Size Man-Thing 1-4)
Oct, 1956-No. 4, Apr, 1957 ($0.10¢, colored)
Atlas Comics
1-Origin by Maneely 51.00 153.00 510.00
2-Kirby-a 41.00 125.00 416.00
3,4-Kirby-a; 4-Kirby/Severin-c 38.00 113.00 375.00

YELLOW SUBMARINE
[illegible] (Giant size, 68 pgs.)
Gold Key (Beatles movie tie-in)
[illegible] With pull-out poster 25.00 75.00 175.00
Without poster 7.00 21.00 90.00

YOUNGBLOOD (See Brigade #4 & Megaton Explosion)
Apr, 1992-No. 4, Feb, 1994 ($1.95/$2.50, color)
No. 5, June, 1994-Present ($1.50 color; on-going series)
Image Comics
0 (1/93, 1.95)-Contains 2 cards, 2 cover-w/green or beige logo, w/Image #0 coupon 0.40 0.80 2.00
1 Contains 2 cards, unfold-c/w in all (1st Image comic), flip-book
1.10 3.30 8.00
1 2nd printing 0.50 1.00 2.50
2 (Gold-c, 7/92 model)-w/2 cards, flip-book, 1st app. ShadowHawk, Prophet, Berzerkers, Kirby & Diehard. 1.00 2.00 5.00
2 2nd printing (1.95) 0.40 0.80 2.00
3 (5, 7-10, 3 (Gold-c, 8/92 model)-w/2 cards, flip book, 1st app. Supreme in back-up, 4-(3/93)-2nd app. Heavens The Pit, Bloodstrike app., 7,8-Liefeld c/a, pin-ups, 8,9-(1/94), 9, 3 Valentino-a (part)
0.50 1.00 2.50
4 ($1.50, 52pgs)-Whapusword-c 0.70 1.40 3.50
Battlezone 1 (5/93-c, 4/93 model, 1.95)-Arsenal book-Liefeld-c(a)
0.40 0.80 2.00
Battlezone 2 (7/94-2.95)-Whapusword-c 0.60 1.20 3.00
Yearbook 1 (7/93, 2.50)-Fold-out panel, 1st app. Tyrax & Kanan
0.50 1.00 2.50
V2 #1-(2.50), 1-Chase-c 0.50 1.00 2.50

YOUNGBLOOD: STRIKEFILE
Apr, 1993-Feb 1994 ($1.95/$2.50/2.95, color, began as mini-series)
Image Comics
Flip-book w/ [illegible] & Liefeld-c/a in all; 1st app. The Allies, Giger, [illegible] Glory (note #1-Gold ed.) 0.40 0.80 2.00
2 (4,11, $2.95), 11 Polybagged w/trading card 0.50 1.00 2.50
3 ($2.95), 5 [illegible] Liefeld-c(a), 8 & 9 (11/94), 8-S. Platt-c
0.60 1.20 3.00

YOUNG MEN
No. 24, Dec, 1953-No. 28, June, 1954
Atlas Comics

YOUNGBLOOD

Youngblood #1 © R.L.

24-Origin Captain America, Human Torch, & Sub-Mariner which are revived; Red Skull app. 94.00 281.00 750.00
25-28: 25-Human Torch-c/s 66.00 197.00 525.00

YOUNG ZEN: CITY OF DEATH
June 1994 ($3.25, B&W)
Entity Comics
1 0.70 1.30 3.25

YOUNG ZEN INTERGALACTIC NINJA
1993-No. 3, 1994 ($2.95, B&W, limited series)
Entity Comics
1 ($3.50)-Gold foil embossed logo; bagged with ... trading card by S. Kirch 0.70 1.40 3.50
2, 3-Gold foil embossed logo 0.60 1.20 3.00

ZATANNA
July, 1993-No. 4, Oct, 1993 ($1.95, color, mini-series)
DC Comics
1-4 0.40 0.80 2.00

ZEALOT
Aug 1995-Present ($2.50, color)
Image Comics
1-3 0.50 1.00 2.50

ZEN INTERGALACTIC NINJA
1987 ($1.75, B&W)
1, 2-Copyright-Stern and Cote 1.00 2.00 5.00

ZEN INTERGALACTIC NINJA: APRIL FOOL'S SPECIAL
1994 ($2.50 B&W)
Parody Press
Swiftly [illegible] 0.50 1.00 2.50

ZEN INTERGALACTIC NINJA (family)

No. 0, June (July, 1993-No. 5, 1994 ($2.95, B&W)
0-3, 0-Gold foil stamped-c, photo-c of Zen model, 1-3-foil stamped-c
0.60 1.20 3.00
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0.70 1.40 3.50

COLOR
1994-Present ($2.25, color)
1-(3.95)-Chromium die cut-c 0.80 1.60 4.00
1-(2.25-c) 0.50 0.90 2.25
0-(2.25)-Newsstand; Jae Lee-c, r/ ... All New Color Special #0
0.50 0.90 2.25
2-(2.50)-Flip-book format 0.50 1.00 2.50
2-(3.50)-Flip-book format, polybagged w/chromium trading card
0.70 1.40 3.50
3-5-(2.50) 0.50 1.00 2.50
6-(3.95)? 0.60 1.20 3.00
Sketchbook/Hazardous Duty 1 ('95) 0.60 1.20 3.00
...Defender of the Universe ...oil-proof Flip covers

MILESTONE
1994-No. 3, 1994 ($2.95, color, limited series)
1-3-Gold foil logo; r/Defend the Earth 0.60 1.20 3.00

SPRING SPECTACULAR
1994 ($2.95, B&W)
1-Gold foil logo 0.60 1.20 3.00

STARQUEST
1994-Present ($2.95 B&W)
5-7-Gold foil logo 0.60 1.20 3.00

THE HUNTER
1993-No. 3, 1994 ($2.95, B&W)
1-(2.95)-Newsstand edition, foil logo 0.60 1.20 3.00
1-(3.50)-Polybagged w/chromium card by Sam Kieth; foil logo
0.70 1.40 3.50
2, 3-(2.95)-Foil logo 0.60 1.20 3.00

ZERO HOUR: CRISIS IN TIME
No. 4(#1), Sept, 1994-No. 0(#5), Oct, 1994 ($1.50, color, limited series)
DC Comics
4(#1)-0(#5) 0.30 0.60 1.50
"Ashcan"-(1994, free, B&W, 8 pgs.) 0.10 0.20 0.50

ZERO ZERO
Mar 1995-Present ($3.95 B&W)
Fantagraphics
1-5-Anthology by Various 0.80 1.60 4.00

ZORRO
Jan 1966-Mar 1968 (All photo-c)
Gold Key
1-Toth-a 10.00 20.00 50.00
2,4,5,7-9-Toth-a 6.00 12.00 30.00
3,6-Toth-a 5.00 10.00 25.00

ZORRO
Nov 1993-Mar 1994 ($2.50, color)
Topps
0-(11/93, 1.00, 20 pgs.) 0.20 0.40 1.00
1,4,6-9,11: 1-Miller-c; 10-Jaffe Bell-c, 11-Lady Rawhide-c
0.50 1.00 2.50
2-Lady Rawhide app (not in costume) 1.40 2.80 7.00
3-1st app. Lady Rawhide 2.40 4.80 12.00
5-Lady Rawhide app. 1.00 2.00 5.00
10-(2.95)-Lady Rawhide-c & app. 0.80 1.60 4.00

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CAPITAL COMICS OF RALEIGH	3027A HILLSBOROUGH ST	RALEIGH	NC	27607	919-832-4600
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IT'S A NICE PLACE TO LEAVE, BUT I WOULDN'T WANT TO JUST VISIT

Commentary by Shawn Spurlock

On a typical day, you can find me toiling in the comic shop, thinking to myself, "Are not comic books, graphic novels, and various comic related periodicals the damn niftiest entertainment options that the American dream has to offer?"

"Do they not have more artistic merit than video games? Aren't they easier to store and/or lighter than video tapes or laser discs?" Did you get to take anything home with you when you went to see *Batman Forever*? No. Actually, I think I got a plastic cup with someone who resembled a badly-drawn Val Kilmer on it.

Viewing any fine art is a nice experience, but I always get the feeling that the other guy's getting more out of it than I am. Anyway, I love books, but I wouldn't call them "fun" to read. Try opening a copy of **The Lost World** to any random page and showing it to a friend. Now get a copy of Milo Manera's **Click!** and do the same. Note the difference in said friend's reaction.

Finally, unlike things like CD's, video tapes, laser discs, and view masters, the only hardware that you need to make a comic go is one good eye and at least one good hand with a working opposable thumb. Comics are truly an entertainment extravaganza.

Then, unexpectedly, the unthinkable was thought, the unmentionable mentioned, and everything turned as sour as myself after a weekend bender. Sadly, I awoke the other morning to find myself part of an ever-growing group of people who I had no desire to share a cocktail with, let alone a hobby.

Overnight, I had somehow become a full-fledged member of a club that was populated by the dissatisfied, blinded from the glare of both standard and holochromatic chromium, those angry about their rapidly dwindling purchasing power, guys who stand around reminiscing about the Secret Wars salad days, people who don't know who Ben Reilly is, those waxing rhapsodic over Samsonite luggage size books like the one in which Superman fought Mohammed Ali, the aged who still miss the tiny little spots that used to pass for color, and the just plain crotchety.

All that, and I'm really not the joiner type.

Yes, I had somehow fallen in with those for whom the comic book had fallen out of favor. This heinous breed shall henceforth be known by the name of "Lapsed Fan." Pale shadows of their former selves, these husks can occasionally be found rearing their heads in the local comic shop, ceaselessly ranting about the virtues of books like **Superhero Contest of Champions** while simultaneously dismissing everything that was published after *Fantasy Island* was cancelled. They're the ones who think Spawn is only a form of aquatic procreation. These are the rocket scientists who were surprised to hear someone mention that **Sandman** had won the World Fantasy Award because he wasn't such a great villain in either **Fantastic Four** or **Amazing Spider-Man**.

Imagine waking up, looking in the mirror, and seeing that some sort of malaise had crept into my Truth-Justice-and-American-Way kind of life like a bad rash. After twenty years of collecting comics, I saw the face of a Lapsed Fan (bedhead and all) staring back at me. One of my greatest joys in life had been inexplicably stolen from me during the night. I was confused. I was horrified.

I was, after a fashion, PO'd.

You always think it can't happen to you. Sure, I'd heard sordid little tales about people just giving up. Hell, even I gave up reading comics in high school with the awe-inspiring discovery of girls and glands. Of course, I eventually realized that, unlike women, comics don't get angry when you spend your money on a bunch of new ones every week.

That first vacation from collecting didn't last very long at all. The sight of a copy of **Avengers** #200 on the newsstand was all it took to make my one-way off ramp turn into a mere speed bump on the road to collecting nirvana.

That was a long time ago, in a social and political atmosphere far, far away.

Things were supposed to be different now. I've lived a fair number of years. I thought that I had decided in a mature fashion what I wanted to keep from my youth and what I wanted to discard. Of course, it doesn't always work out the way we decide it should. I should've learned that little lesson when I decided that I didn't want to have acne anymore. In any case, having realized that I had lost my enthusiasm for one of the few constants in my life, I was determined to get it back. And I did.

Please keep in mind that while I'm imparting the wisdom that my personal quest endowed me with, this is only one specific case. If you find that you've lost *your* enthusiasm, different measures might be more appropriate.

For instance, you may be the type of person who entertains thoughts of asking your significant other to dress up as Domino (of New Mutants/X-Force fame) during an intimate encounter. If that's the case, it's probably for the best that you're not spending as much on comics as you should be saving that money for therapy.

Anyway, here's a detailed presentation of my own twelve-step program. It worked for me, and it can work for you too...

1) Immerse yourself in the environment where you first purchased a comic. In some cases, this will be a newsstand, for others it may be a drugstore, and members of generation X will probably have to go the a comic shop. If the latter is your option, at least try to visit a shop you've never been to. This will ensure that your search for enthusiasm won't begin with the same old, familiar, garish, frightening, multi-chromatic explosion that you're used to.

2) Open the door and walk in. Clear you mind. Enter freely and of you own will.

3) Select a comic. I recommend a single issue that features a character that you haven't paid attention to in a long time. **Uncle Scrooge**, **Thor**, **Captain America**, **Flash**, or **Shazam!** will do. Any copy featuring foil, acetate overlays, or recyclable anti-browsing measures will not.

4) Purchase the comic. Pay for it with nothing but assorted change.

While you're counting the coins, pretend that you stole them from you mother's purse.

5) Read the comic. It is *imperative* that you fold the comic in half as you do so.

6) If all is proceeding as planned, you've just had a fruitful entertainment experience.

6a) At this point, you may be seized by an incredible, overwhelming desire to seal that puppy up in a specially manufactured, current size, polypropylene bag of safety goodness. Don't do it. It's just paper. Get over it.

7) After enjoying, roll your comic into a tight, cylindrical shape. The circumference of the tube should be smaller than the average paper towel roll, yet not so small that you couldn't make a passable fake trumpet noise with it.

8) Slip your now-tubular comic into your back pocket. Either the left or the right pocket will do.

9) (Note: Steps 9 and 10 are best performed on a balmy spring day. They can however, be executed during inclement weather.) Find a chain link fence, preferably one that's between you and a noisy, irritating pooch. You know the kind; a constantly yapping, eminently kickable waste machine that's good for nothing but the palling amusement that such a pathetic creature might provide when it eats an occasional bug.

10) Remove the comic from your back pocket and run past the fence, allowing the comic to make a whackety-whack sound as you pass.

11) Find a small child. Although finding one that has eyes like an urchin in a Keane painting is recommended, it's not necessary.

12) Promptly give your chosen child the comic.

If you've followed these simple directions, you've just spent a mere couple of bucks for at least ten packed-fat-with-amusement minutes and a chance to promote literacy. And isn't that what comic books are all about? You read 'em, you trade or give 'em away, and you can whack mutts with 'em and show them who's boss.

Of course, you could conceivably do all of that with a video tape or a laser disc, but you couldn't transfer images from a screen with an egg full of silly putty.

Welcome Back. ■

Eds Note—Of course, if you are reading this article, you probably have purchased this magazine about comics and the chances are pretty good that you have not yet lost your zest for the hobby. However, you might have a friend that has. So be sure to pass along Mr. Spurlock's 12-Step program and act as that Lapsed Fan's sponsor. And remember, admitting that you have a problem is always the first step.

REASONS TO BE CHEERFUL

FRANK MILLER

It's bad out there, right now, it is. It's bad, and it's damn spooky. I recently left the charms of Los Angeles behind me to move to a small city on the eastern seaboard. On the face of it, this city is a perfect place to sell comic books, and lots of them. It's a university town, full of bright-eyed literates, ideal readers. There's a lot of "foot traffic," to use a term that warms any retailer's heart, and clusters of bookstores and restaurants and benches in sunny outdoor courtyards and pubs and various other hang-out joints. One of the pleasures of exploring a city like this is finding the best comic book shop around. I was surprised to find only two listings in the local phone book: I'd expected the campus alone to support three or four. More surprisingly, neither answered its phone.

I drove around and checked both stores out. The first was tucked away in a shopping mall. It was empty; an eyeless socket sporting a "For Lease" sign on its window. The second shop was right off the campus, perfectly placed on a cheery, heavily-trafficked stretch of shops and bistros, the kind of area where you don't mind squandering an extra hour and a few bucks. The shop sported a colorful sign and a broad, brightly-decorated glass storefront. Inside were fun, attractive displays, including what looked to be a very cool Daily Planet globe. The shop looked great, at first glance. But the lights were out, the store was dark, right in the middle of lunch hour. A small handwritten sign on the door announced that it was "closed forever." For the first time in twenty years, I was living in a town where you couldn't buy a comic book.

> *"I could beat the U. S. Senate," the late, great William Gaines once told me, referring to his heroic battle against the censors, "but I couldn't beat the distributors".*

Apologies are in order, here, to any retailer who just read the above and shook his head and muttered "where YOU been, rube?" It must've sounded like somebody telling a Bosnian they've had some trouble lately, I'm aware. But my perspective is limited. I just write and draw the stuff, and I've been very fortunate to have it sell well. I'm not out there on the front lines, where the censors actually do storm in and where the boxes actually get unloaded and where real people actually lay down cash for comic books. As many times as I'd heard that "it's a down market" or suffered wounds to the ego and bank account at a drop in sales, those were blunted pains, abstract things by comparison to losing one's entire livelihood, as so many retailers, as well as so many publishers, distributors, and fellow writers and artists have. There's nothing like standing in a winter breeze and staring at a dead shop that ought to be alive and busy, selling the comics you've written and drawn, to bring the abstraction home.

It's a bad time, a spooky time, and industry experts offer many a reason for it. Many blame the false boom of a few years back, when speculators swarmed through the industry like a barbarian horde—and were gleefully welcomed as they did so. Many others blame sad old Marvel Comics' recent naked attack on the free market, claiming (perhaps not outrageously) that Marvel was out to do nothing less than put every comics shop in the country out of business so that it could open its own Marvel-only stores and stop its inevitable slide from obsolescence into oblivion. Also cited is gross incompetence on the part of one distributor, resulting in comics shipped to the wrong stores, comics shipped in the wrong quantity, and comics packed in the wrong sized boxes so that they arrive damaged.

Blame. It's flying everywhere, in every direction, like food from a topless Cuisinart. At least one printer is cursed aloud for suddenly spiking its prices, making each comic book printed less profitable. Many more comics folks blame the readers, saying they aren't willing to buy good comic books. Others scowl at the retailers themselves for ordering too sheepishly or for poor management and lousy display. Leave us say there's plenty of blame to go around.

Plenty of blame, and certainly a large chunk of it should be reserved for another important, certainly crucial component of the comics industry: people with my job. Cartoonists have to get off their duffs and give the comics world a future to fight for.

Yes, absolutely yes, much power is held by whoever owns the trucks. "I could beat the U. S. Senate," the late, great William Gaines once told me, referring to his heroic battle against the censors, "but I couldn't beat the distributors". Without question, if a publisher doesn't put any effort behind a book or if a retailer doesn't display it, that book is less likely to sell. These are factors, and serious ones. But if the book simply doesn't exist, or worse, if it comes out so late it might as well not exist, all those other factors are irrelevant. *If it isn't there, nobody's gonna buy it.* For all the talk of "marketing" and "product" and so on, well-thought out and applicable as it may be, the most desperate need in today's marketplace is for good comics, fresh, new, well-crafted comics, produced

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on time, and frequently enough to become a reading habit. An exasperated retailer I know, bemoaning what, as of this writing, is looking to be a truly rotten Christmas season, blurted it out to me: "I've got just about nothing to sell," he said. *"If they'd give me the books I could sell them. Where are the books everybody keeps promising?"*

Nor is the long-term answer to this problem *yet another* defibrillation of tired old superheroes created before most of us were born. Sure, some of those old warhorses will probably be a steady staple in our industry for many years to come. I suspect Batman and Superman will be with us forever, re-interpreted by each generation. Those two are folk heroes, part of our nation's popular mythology, versatile as they are resonant. And maybe there are others who will stand the test of time. But these are rare exceptions. Most of the rest are simply old goods. As much affection as we may have for them, one doesn't build a dynamic marketplace with old goods. Nostalgia comforts, but it doesn't thrill. The music industry won't be sustained across years to come by endless misty-eyed Beatles revivals. There's a reason why *Gunsmoke* and *Mash* were eventually canceled, good as those shows were. Their time had come and gone. They were out of steam. Our industry—our *field*—is starving for bold new works. We behave as if we're standing at the end of a tradition. It's much better, and much more fun, to be at the start of one.

Only the artists—those of us fortunate enough to have the power to choose what work we want to do, and there are a number or us—can make this happen.

All the pieces are in place for a genuine renaissance of the American comic book. We have people who want to read comics, people who want to sell comics, people who want to distribute comics, people who want to publish comics… and talent aplenty—more and better than we've ever had in our history—to deliver the goods. To do more than exploit the works of the great comic artists of the past. (Or worse, to "homage" them, now that the word has been converted into a verb and reversed its meaning from honor to larceny.) No, ripping off the old stuff, much as we all may love it, that's not good enough. There's nothing good about it at all. It's this generation's job to do our idols one better.

And the opportunity to do so, and turn this "down market" around in a way that is neither deceitful nor short-lived, is greater now than it has ever been. Nature abhors a vacuum, and boy! is that one huge, sucking vacuum out there. When the big news in the marketplace is *yet another* company-crossover series of dumb punch-outs between old superheroes, the ideas offered up to our readers are thinner than Pluto's atmosphere. Even if this particular crossover punch-out actually sells a bunch of comics *one more time*, how many times more around that block before the audience gives up with a shrug and a weary "been there, done that?" Before we lose all these readers, before so many shops go out of business that the market will have to be rebuilt atop its own ashes, cartoonists must set out to write and draw the finest comic books ever produced. That, and only that, will get people buying comic books.

This burden falls squarely on those of us whose work is already popular enough for publishers to take a chance on our new works. Us pretty prima donnas have gotta show we can dance. That's step one: I know of many, many original projects stuck circling the airport because nervous publishers won't invest in talents not currently deemed "hot." These projects won't find homes anywhere but the choppy waters of self-publishing until those cartoonists who can do so get going and cut loose and start a trend that's more than just another fad. All it'll take to break down what is left of the old factory system and provide new opportunities for talent is performance by those of us who have been *invited* to get the ink under our fingernails and produce that "dream project" we've done so much bragging about. It's way past time to prove that originality in comic books did not end in 1963.

"The music industry won't be sustained across years to come by endless misty-eyed Beatles revivals."

To achieve what we *must* achieve, to get these new ideas on paper and out there, demands a focus and commitment not asked of any previous generation. The old guys, roundly abused as they were, rarely credited and often impoverished as they were, worked within a system that was, though vile, for a few decades functional. Failing to deliver the pages you promised didn't mean your book shipped late. It meant you were out of a job. There was always a "fill-in" issue by somebody else waiting in the editor's office flat file. So the comics came out when they were supposed to, even if they stunk to high heaven. Nothing yet has risen to replace the old, corrupt structure, nor will any new publisher-driven structure emerge. It's too late for that. What is required is a new ethic of self-discipline among the cartoonists ourselves, a realization that all the pearls we won in the fight for creators' rights, all that power and control, carry with them a burden of responsibility. Stan Lee got it right when he wrote that you can't separate one from the other.

So far, the progress made toward the development of this self-discipline has been, to nail a word on it, pathetic. "We made better slaves," grumbled a colleague recently, despairing of all the ways modern comic book cartoonists have been squandering our historic opportunity. And squandered it has certainly been so far: squandered on quick-money trading card and cover assignments; squandered on cozy, work-made-for-hire, "sure-fire," "guaranteed hit" strip-mining of our creative forebearers; squandered on frantic efforts to gain grace in the eyes of Hollywood producers.

> *I sincerely believe that enough cartoonists, maybe just barely enough, will be making the next year a heck of a lot more fun to sell and buy comics in than the last year was.*

An opportunity squandered, squandered and soiled by, ruined by certain cartoonists who've actually re-introduced the old factory system, dressing it up with a new face, hiring other artists' work-made-for-hire and putting their own names on other people's work, diluting whatever they had to offer in the first place and proving their motives are no more noble than those of the old publishers they so self-righteously defied .

None of what's come out of all this has done too awfully much to impress much of anybody. Is it any wonder the industry remains focused on old, tired marketing tricks with old, tired characters? No, it's not. Not nearly enough of us have shown what we can do, where we can take this artform and this market.

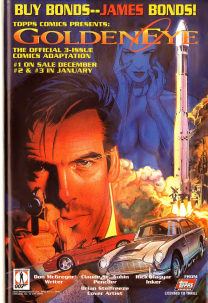
But we will. I sincerely believe that enough cartoonists, maybe just barely enough, will be making the next year a heck of a lot more fun to sell and buy comics in than the last year was. Just going by who I've happened to talk with and what I've happened to see rolling out of my fax machine in the course of the cartoonist show-and-tell in which I and my colleagues indulge, I'm heartened. Arthur Adams' long-awaited (to say the least!) **Monkey-Man And O'Brien** will see print in 1996, and you'll all get the shock of finding that Arthur is, first time at bat, one of the best writers in the field (not to mention that he draws real good, but you already knew that). More of Mike Mignola's haunting, creepy **Hellboy** will disturb and thrill. Paul Chadwick's **Concrete** returns, offering, as always, Paul's unusual, contemplative, deeply rewarding and lavishly, beautifully illustrated re-interpretation of the super-hero. Walter Simonson's fired up the afterburners on his epic, sprawling, balls-out **Star Slammers** series, coming soon to a spinner near you. Dave Gibbons continues to dazzle with **Martha Washington Saves The World**, and I'm kicking off the year with a new six-issue **Sin City**. Not coming over my fax machine, but rolling off the presses in 1996 are all kinds of great comics. Comics master Joe Kubert's **Fax From Sarajevo** is primed to be a major industry event; it'll certainly be astonishing, from the photocopies I've looked at. But then, Joe Kubert puts just about *everybody* to shame. Everybody except maybe *maestro supremo* Will Eisner, who, last I saw of him on the streets of San Diego, clearly had a spark in his eye and a fire in his belly and another masterpiece just busting to let loose with.

Then there's Jeff Smith's **Bone**, the comic book that makes a laughingstock of the notion of "target marketing" and dances in defiance of any joker who thinks the comic book "mainstream" consists of teeth-gritted, muscle-bound angst: **Bone**'s on its way to joining the *real* mainstream of Americana, of popular American culture. And look, right over there, there's Stephen Bissette's **Tyrant**, a devoted, meticulous, wildly entertaining and immensely rewarding chronicle of the life of a tyrannosaur.

And those are just a hint, just the stuff I've heard about and that come to mind as I type, mindful as I am of a deadline for this column I missed days ago. There's much more than that coming in 1996. There're tons of new comics coming, ready to charge up an audience and a marketplace that should be saluted for its patience. All of these antics are written and drawn by their creators, and nobody else, in the belief that if we invest ourselves in our work, we'll make comics that folks will want to sell, and buy, and read.

It's not in time for my exasperated retailer friend and his unfortunate Christmas, and it's probably not yet enough to declare an out-and-out renaissance, but it is at least a break in a decades-long log jam. There are, as 1996 looms, some reasons to be cheerful.

We're in for better times and better comics. ■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